MUDRĀRĀKSHASA

OR

THE SIGNET RING

A SANSKRIT DRAMA IN SEVEN ACTS

BY

VIŚĀKHADATTA

महाकविश्रीविशाखदत्तप्रणीतं

मुद्राराक्षसम्

CRITICALLY EDITED WITH COPIOUS NOTES, TRANSLATION, INTRODUCTION AND APPENDICES, INDICES ETC

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PREFACE

The Mudrārākshasa was first published by me in the year 1900. While revising the Gujarathi translation of it which had appeared in a leading journal between the years 1884 and 1888 I noticed several discrepancies in the traditionally accepted Sanskrit text, which were given with my comments in my Gujarathi Mudrārākshasa of 1889. A leisurely study disclosed further discrepancies, which were too many to be adequately dealt with in an appendix of my Gujarathi translation. There were besides, certain wrong notions about the source of the play and about some of the incidents and characters which stood in need of correction This was the origin of the edition of 1900. It was prepared with the help of two manuscripts belonging to the Government Oriental Manuscripts Library, Madras. But I principally depended on the scholarly edition* of the late Hon. Mr. Telang.

A dozen years later Dr Hillebrandt of Breslau published in 1912 A.D. another edition of the play with the assistance of the German Oriental Society. The learned Scholar collected many old and rare manuscripts of the play in India and Europe, and gave a collection of readings not to be found elsewhere. I consulted it in the preparation of the third edition of my Gujarathi Mudrārākshasa , and while so doing I noticed with pleasure forty per cent of my conjectural emendations supported or verified by the codices of readings given by the painstaking German

* It was published in 1884 and republished in 1893.

scholar. Encouraged by it I thought of revising my edition and bringing it up to date, when in December last the enterprising Manager of the Oriental Book-Supplying Agency, Poona, at the suggestion of Dr S. K. Belvalkar of the Deccan College, invited me to re-edit my Mudrārākshasa It was a hard task. The text required to be recast, the notes to be supplemented and the introduction to be rewritten. There was no continuous translation into English which could save the reader from the pitfalls of commentators, guides etc. After some hesitation caused by the insufficiency of time at my disposal I accepted the invitation, being interested in the revision of the Sanskrit text for a fresh edition of my Gujarathi Mudrārākshasa. The credit, then, of bringing out the present edition, belongs to the firm that has been doing so much to facilitate the study of Sanskrit Literature.

I drop the various readings in this edition. They may be studied from the Hon. Mr. Telang's or Dr. Hillebrandt's edition, particularly the latter's I am in consequence required to be very scrupulous about the text. I have not merely to follow blindly the majority, but to choose and adopt the best reading available In doing this I several times differ from Prof Tārānātha, Mr Telang and Dr Hillebrandt I then take care to give their readings in foot-notes with the letters M,T and H attached to them In those cases when the text is corrupt and the readings of manuscripts fail to help us, I propose emendations which, too, are given in foot-notes. A large number of them consists of palpable errors and repetitions. They call for no comments. Others are discussed in the Notes.

The translation, which is neither uniformly close, nor free, will help the reader to interpret the author rightly, to understand the plot clearly, to read the characters correctly and to appreciate the merits of the play independently. It is also meant to supply in a way the want of a running commentary.

Points requiring special treatment are dealt with in the notes These are rather expository than grammatical. Whenever I depart from the traditional interpretation, I take pains to quote my authorities or to refer to them.

In the introduction I try to introduce to the reader the author, the patron of his family and the plays composed by him. It is needless to say that I am personally responsible for many of the statements made in it.

The present edition divides the text into as many parts as there are acts. For the sake of convenience the prologue and the interludes go with the acts that come after them. Each of the seven parts is further subdivided into as many sections as there are verses. Each section thus consists of a verse with or without some prose going after it. The lines of prose in each section are duly numbered. Practically the scheme works well I am indebted to Dr. Belvalkar for it. It has been borrowed from the learned Doctor's edition of Uttararāmacharita.

Before I take leave of my readers, I gratefully mention that the Manager, of the Oriental Book-Supplying Agency, Dr. N. G Sardesai, accepted my manuscript in pencil, got it copied in ink and carried it

through press, but for which kind help the edition would not have been out in time. I am also thankful to the firm for affording me an opportunity of thoroughly revising the Sanskrit text as a preliminary to the preparation of the Sixth Edition of my Gujarathi translation of the play*. It was possible to bring out the edition at such a short notice, and withal so neatly, mainly by reason of the whole-hearted co-operation of Mr Nanasaheb Gondhalekar and of Mr C. R. Naidu, the Monotype operator at the Jagaddhitecchu Press, to both of whom are due our best thanks.

AHMEDABAD, } K. H. DHRUVA.
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* The attention of bibliophiles is drawn to the editions of the Mudrarakshasa by Mr M R Kale, B A., by Prof. K. V Abhyankar, M A, and by Prof S. Ray, M A

INTRODUCTION

Viśākhadatta, the author of the Mudrārākshasa, belonged to a family of the ruling class bearing the nominal ending Datta. The Dattas were administrative heads. Vateśvaradatta, the grandfather of the poet was Sāmanta, and Bhāskaradatta who succeeded him rose to a still higher gubernatorial position, being styled Mahārāja. He was the father of Viśākhadatta.[1]

The powerful ruler under whom the Dattas attained to eminence is said to have saved India from the barbaric tyranny of the Mlechchhas that had spread over the land like the waters of the deluge. Who this ruler was, is a matter of dispute. The drama concludes with his name which is variously written Chandraguptah, Avantivarmā, Dantivarmā, Rantivarmā, Rantivarmāh and Rantavarmā in manuscripts. Of these six names the last two are corruptions of Rantivarmā which itself has a suspicious look; for, the name is no where to be traced.[2] Very likely Pārthivorantivarmā is a blunder for Parthivovantivarmā or Pārthivodantivarmā. Mr A Rangaswāmi Saraswati, B A, vouches for the correctness of Dantivarmā[3] which, he says, is the reading in many old and reliable manuscripts of the Mudrārākshasa, examined in Malabar. This Dantivarman, he adds, seems to be identical with the Pallava sovereign of the name who ruled about 720 A C.[4] Did this king, one would ask, save the land from the tyranny of the Mlechchhas? Who were these Hūnas of the south? Did Dantivarman favour the Vaishṇava cult, in that he has been by way of compliment identified with Vishṇu of the Boar incarnation? The Pallavas were mostly worshippers of Śiva. Are these kings known to have patronized a Datta family? The learned epigraphist is silent on these heads. So I pass on to the reading Chandraguptah. It is the one adopted by Prof S Ray, M A.[5] He identifies this king with Chandragupta[6] II, (375-413 A C) of the Gupta dynasty, 'who overthrew the Hūṇas and other Mlechchhas and wrested from them the territories they had seized in the Punjab.' I do not know if

the land of the five rivers was then under the Hūna rule Though the predatory expeditions of the trans-frontier Hūnas date as early as the 3rd century of the Christian era, the occupation of the Panjab by these barbarians is later than 460 A C They effected a lodgment there in 465 A C, and by the close of the century extended their rule southwards as far as Malwa and Gujarat The beginning of Hūṇa sovereignty in India dates half a century after the end of the reign of Chandragupta II Dhundirāja, a commentator of the Mudrārākshasa, favours the reading Chandraguptaḥ[7], but he interprets it differently According to him this Chandragupta is no other than the Maurya Emperor Chandragupta, the hero of the play His view is not tenable. For the allusion to the invasion of the Mauryan territories by the Mlechchhas sounds any thing but natural in the mouth of Rākshasa, as it was undertaken at his instigation and under his lead Moreover, the closing benedictory stanza does not form a part of the play proper which terminates in the Upasaṁhāra or Kāvyasaṁhāra section of the completive division (Nirvahaṇasandhi) It belongs to the Praśasti section The benediction is, in the majority of cases, general At times it refers to the ruling sovereign as in the instance before us, in six[8] of the plays of Bhāsa, in the Chaṇḍakauśika of Ārya Kshemeśvara and in the Vasumatīparinava of Jagannātha Any reference to the characters of the play in the *praśasti* which is appropriately called Bharatavākya is out of question In order to confirm to the commentary of Dhuṇḍirāja which he publishes with the text of the play, the late Mr Telang adopts this reading But in his learned Introduction he is notably inclined to give preference to the other reading Avantivarmā, and of the two Avantivarmans known to Indologists, one of Kāśmira[9] and the other of Kanauj, he identifies the patron of the poet's family with the latter[10] He connects him with the later Guptas in their wars with the White Hunas[11] that are the Mlechchhas referred to in the last benedictory stanza of the play[12] I agree with the learned scholar in the main, differing only in one particular The allies of the Maukhara kings of Kanauj in their wars with the Hūnas were not the later Guptas, but the kings of Thanesar This will be clear from a *résumé* of the history of the times that I give below

The Hūṇa empire founded by Toramāṇa and Mihirakula was wrecked by the crushing defeat of the latter in the battle of

Daśapura in 528 A C [13] From the wreck sprang up a number of independent states on the western frontier of India There was the Hūna State of the Panjab with its seat of Government in Śākala (modern Sialkot) There were also the Gurjara Principalities of western Rajputānā and eastern Gujarāth They were a source of trouble and unrest to all and particularly to the states of Thanesar and Kanauj Though originally vassals of the mighty Guptas of Magadha, these kingdoms had become independent. The rulers of Kananj who were known as Maukharas or Maukharis took advantage of the weakness of their former masters and seized their territories as far as Faizabad, Shahabad and Asirgad [14] The powerful Maukhara kings Īśānavarman and Śarvavarman wrestled with the Hūnas and defeated them on many battle-fields A C 543 and 552 [15] In these bloody wars it is presumed that kings of Thaṇesar sided with their Maukhara neighbours and fought their battles which were their own too And their political alliance led to an alliance by marriage in which the sister of Adityavardhana of Thanesar was joined in wedlock with Prince Susthitavarman of Kanauj

Sometime after this swarms of Hūnas from Bactria poured into India For the Hūṇa empire on the Oxus was wiped away by the Turks with the assistance of Khushru Noshirvan of Persia in 565 A C The deluge of the Hūṇas threatened to sweep away all ancient landmarks Reinforced by the new-comers the Hūnas of Śākala became a terrible menace to the State of Thanesar Fortunately for it there was at the helm a very brave and enterprising Chief Prabhākaravardhana, father of Emperor Harṣha He took the field against the Hūnas and Gurjaras, aided by his veteran general Simhanāda who had fought the Hūnas in the reign of the late King In this war of self-preservation his cousin Avantivarman of Kanauj co-operated with him and shared the glory of having saved India from the Hūnas who fled at their approach like deer Viśākhadatta, consequently magnifies Avantivarman for rescuing the land from the deluge of the Mlechchhas, and Bāṇa golrifies Prabhākarvardhana for putting to flight the Hūnas They refer to one and the same historical event The case is similar to Yuan Chwang giving the credit of over throwing Mihirakula to Narasiṁhavarman Bālāditya and Yaśodharman arrogating the same to himself By way of reconciling their statements Indologists give joint credit to them

In the year which was signalized by the conquests of the cisfrontier Hūnas a son was born to Prabhākaravardhan who was named Rājvavardhan [16] This event enables us to fix the date of the brilliant conquests, which I take to be 582 A.C Two decades after that Prabhākaravardhana married his daughter Princess Rājyaśri to Grahavarman of Kanauj[17] who had succeeded his father Avantivarman in 600 A C [18] This was the second marriage alliance in the royal families of Thaṇesar and Kanauj About that time the trans-frontier Hūnas had commenced their raids They lived far away in the inaccessible mountain passes of Afganisthan, whence they swooped on the plains of Hindustan Prabhākaravardhana ordered his son Rājyavardhana to track the barbarians to their homes and destroy them The Prince who was a young man of twenty four, gallantly undertook to do it. He crossed the Hindu Kush and surprised them in their mountain fastness of Bamian[19]. Overpowered by odds that surrounded them the Hūnas were simply annihilated. Thus perished the last vestige of Hūna supremacy which once extended from the Oxus to the Damasgaṅgā. It was in the year 606 A C

The last digression is made on purpose to show that from 543 to 606 A.C., there was a life-and-death struggle against the Hūṇas and in that continual struggle the principal actors were the rulers of Kanauj and Thaṇesar. No other contemporary chief moved a finger to get rid of the savagery of the foreigners The cousins Avantivarman and Prabhākaravardhana had a common enemy in the Hūṇas So I feel almost certain that they made a joint campaign against them

Since Viśākhadatta alludes to the conquest of the Hūnas which was completed in 582 A C , he may be safely put in the second half of the sixth century

Following another line of inquiry we come nearly to the same result The tenth stanza of the fourth act of the Mudrārākshasa offers a telling resemblance to the latter half of the forty-seventh stanza of the second canto of the Kirātārjunīya, from which one may conclude that Viśākhadatta came after Bhāravi The fifteenth canto of his poem was commented upon in Kannada by Durvinīta of the western Gaṅga dynasty, who ruled from 482 to 512 A C.[20]. So the latest date of Bhāravi is the close of the fifth century ;

and Viśākhadatta, showing acquaintance with the Kirātārjunīya, may be placed in the sixth century The dramatist cannot be assigned to a lower date For Māgha reproduces the phrase सपत्सु चापत्सु च of Mu. 1,14, in a slightly distorted form. The phrase सपत्सु चापत्स्वपि Śi xvi has अपि च in place of it Had Māgha written सपत्सु चापत्सु च no inference of sequence in time could have been drawn But the employment of अपि where usage requires च, answering to the one that goes before, is unusual It is a change for the sake of change Relying on this piece of evidence, I take Viśākhadatta to be prior to Māgha The earliest date that can be assigned to the latter is the first half of the seventh century. Viśākhadatta, therefore, belongs to the sixth century.

To return to Avantivarman, the fourth stanza of the prologue to Banas' Kādambari pointedly refers to the great honour paid to Bhachchu by the Maukharas Bhānuchandra, the commentator of the Kādambari, notes that this Bhachchu was the *guru* of Baṇa[21]. The latter was a court-poet of Emperor Harsha of Thanesar So the former was, in all likelihood, a contemporary of Prabhākaravardhana and Avantivarman Since the Maukharas are said to have worshipped his feet, he must have held a post of honour such as that of Vidyāpati at the court of the Maukhara king of Kanauj Avantivarman thus appears to be patron of learning too. Viśakhadatta commends the kindness of the king to his dignitaries, and he is, perhaps, speaking from personal experience For, it was Avantivarman who raised his father from the dignity of Sāmanta to that of Mahārāja[22] The Maukharas belonged to the far famed Lunar Line of the Epic age[23] The late Dr. Peterson speaks of them as the patrons of the great image of Harihara at the place of that name[24] The dramatist is, perhaps, respecting this partiality of theirs when he invokes Śiva and Vishṇu in the Third Act of the play[25]

Viśākhadatta pronounces a blessing on Avantivarman at the close of his play as his sovereign. He does not refer to him as his patron in the prologue His play, too, was staged not in the Royal Theatre of Kanauj but elsewhere. Putting these facts together I am inclined to think that when he composed the Mudrārākshasa, he was young to fame and young in service, He must have been in charge of an outlying Himālayan district

in the north at the time. This I make bold to say from the geographical knowledge he displays with regard to the situation of Parvatadeśa, the kingdom of Malayaketu which he makes conterminous with Malayadesa, Kuluta and Kāśmira[26] The audience before which the play was acted consisted of *literati*[27] probably invited from Ahichchhatra Its date may, roughly, be taken to be 585 A C when the happy memory of the joint campaigns of the cousins Avantivarman and Prabhākaravardhana was fresh in the minds of the people

In addition to the Mudrārākshasa Viśākhadatta seems to have written a play dramatizing the story of the Rāmāyaṇa. Of this nameless drama a single stanza has come down to us. It is addressed to Rāvāna probably by Bibhishaṇa I quote it from the Saduktikarṇāmrita[28].

रामोऽसौ भुवनेषु विक्रमगुणैर्यातः प्रसिद्धिं परा-
मस्मद्भाग्य विपर्ययाद् यदि परं देवो न जानाति तम् ।
बन्दीवैष यशांसि गायति मरुद् यस्यैक बाणाहति-
श्रेणीभूतविशालतालविवरोद्गीर्णैः[29] स्वरैः सप्तभिः ॥

That this verse belongs to a play can, hardly, be doubted. The compiler of the anthology also gives the opening stanza of the play under the name of Viśākhadatta[30].

In the Subhāashitāvali there are two *anushṭubh* verses ascribed to Viśākhādeva[31] Dr Peterson identifies him with the author of the Mudrārākshasa The variant *Viśākhadevasya* in the prologue of the play in some of the manuscripts, probably, induced the Doctor to take the two to be identical To me, however, the author of the *Ānushtubh* verses appears to be different from the author of the play For *Datta* is the distinctive nominal ending, something like the *Avatanka* of Nāgars of the family of the dramatist.

What further information about the author can be gleaned from his work, may be summed up in the following few sentences. Viśākhadatta was a worshipper of Śiva He was well-versed in grammar and dramaturgy He seems to have seen Bhārata Nātya Śāstra and the work of Mātrigupta now lost. He had studied closely the Arthasāstra of Kautilya and the Daṇḍaniti of Ushanas. In Logic he belonged to the school of Gautama whose Nyāyasutra was his favourite study He was well acquainted with the works of Bhāsa,

Kālidāsa and Bhāravi He had a considerable familiarity with the Saṁhitā school of Jyotisha[32]. He was well affected towards Buddhism, but bore a dislike to Jainism, in common with others of the age

From the poet and the patron let us turn to the play The Mudrārākshasa is a drama of politics All actions and movements are made to serve political ends , and notions of right and wrong are subordinated to the fulfilment of political missions Domestic ties, too, assume the air of political partizanship , and the tender play of womanly love bears the stern aspect of duty Thus, a dying father accompanies his parting embrace not with expressions of parental love to his sons but with the political watchword of devotion to the cause , and a fond wife prepares herself for self-immolation on the funeral pile of her husband not merely at the fervent bidding of love, but from a strict sense of conjugal faith Social relations also undergo a similar change The friendships formed by Induśarman, Bhāgurāyaṇa and Siddhārthaka with Rākshasa, Malayaketu and Śakaṭadāsa are political friendships

Judged by the western canons of criticism the play is remarkable for its unity of action This is ever kept in view without being made unduly prominent Professor Weber observes that it may be difficult in the whole range of dramatic literature to find a more successful illustration of the rule[33] All lines of action converge to one focus, all schemes are directed to one object, namely, the conciliation of Rākshasa From the highest to the lowest all characters consciously or unconsciously are working for the consummation of this end Even hostile elements are pressed into service and skilfully made to bring about this wished-for catastrophe

Next to the unity of action comes the consideration of characters In delineating them Viśākhadatta arranges them in groups of two each, which forms a novel feature of the play The members of the group gain by comparison and their peculiar distinctive traits are brought into bold relief Chāṇakya and Rākshasa are both astute politicians. They are bold schemers minding the end and not the means They are equally altruistic in their aims But Chāṇakya is cool and circumspect ; whereas, Rākshasa is forgetful and blundering. The former observes strict secrecy in all his dealing so much so that no two agents of his or groups of agents

know one another. The latter is too generous to distrust anybody about him One is harsh and unbending The other is, by nature, gentle and pliable. The contrast of Chandragupta and Malayaketu is still more strongly marked. The former is a capable and considerate ruler The latter is an incompetent and conceited youth The faith of the pupil Chandragupta in the preceptor is full and entire. The capricious mountaineer at one time trusts his father's friend and ally, and at another, the secret agent of his enemy One is trained and self-confident. The other is untrained and vain. To be brief, the Maurya is Dravya and the Mlechchha is Adravya as the author tersely puts it Of minor characters Chandanadāsa offers a noble example of self-sacrifice His attachment to Rākshasa is as strong and sincere as that of Induśarman to Chāṇakya. But the flame of love burns bright and undefiled in the heart of the headman of the guild of lapidaries; whereas, it is befouled and bedimmed by deceit and perjury in that of the sham Bauddha monk The secret agents Bhāgurāyana and Siddhārthaka are known for the faithful execution of their commissions The former, however, while discharging it, feels compunctious, for his mind recoils at the deep dyed perfidy that he has to play But the latter, with an accommodating conscience, conveniently shuts his eyes to the merits and demerits of the mandates of his master. Of less importance, but not less interesting are the groups Nipuṇaka and Virādhagupta, Vaihīnari and Jājali etc They are duplicate portraits differing in shading

According to Indian works on poetics the permanent feeling (Sthāyībhāva) that runs through the play is that of resoluteness (Utsāha) This spirit of resolute action is presented to us in a variety of combinations In Chāṇakya it is coupled with a chivalrous admiration of the enemy's noble qualities. In Chandragupta it is blended with a dutiful reverence for his preceptor In Malayaketu it is strengthened by the action of filial love. In Rākshasa it is intensified by his unflinching fidelity to his late sovereign In Bhāgurāyana, Siddhārarthaka and Samṛiddhārthaka it is accentuated by a feeling of awe unto Chāṇakya. In Virādhagupta it is emphasised by a sincere attachment to Rākshasa. In Nipuṇaka and Karabhaka it is characterised by a meek submission to the mandates of the master In Chandanadāsa it is bound up with the

spirit of self-sacrifice, in his devoted wife with a stern sense of duty, and in his young son with a sacred regard for family traditions These accessory feelings (Sañchāribhāvas) conspire to develop the permanent feeling with what is technically known as the heroic sentiment (Vīra-rasa) It does not, however, attain to that high pitch in the Mudrārākshasa which it reaches in the Mahāvīra-charita It were vain to look for the overpowering pathos of Bhavabhūti or the delicate touch of Kālidāsa in a drama of state intrigues The flight of Viśākhadatta is circumscribed by the matter-of-fact sphere of politics Adopting, therefore, a forcible and business-like style he entertains us with a manly strain of sentiment and vigorous perception of character

To come to the story of the drama, the reconciliation of Rākshasa is the main theme (Adhikārikavastu) Chāṇakya had destroyed the Nandas and placed Chandragupta on the throne To make him secure, he presses Rākshasa the minister of the late ruling family into the service of their Maurya successor Inseparably connected with it is the overthrow of Malayaketu which forms an episode (Patākā) The main theme and episode are both cleverly conceived and as clearly executed They are almost co-extensive But the most touching incident in this rugged play is the heroic self-sacrifice of Chandanadāsa Unlike other plays the Mudrārākshasa, lays the beginning of this adventitious incident (Prakarī) in the initial division (Mukhasañdhi), and ends it when the play itself comes to an end, that is, in the completive division (Nirvahaṇasañdhi).

Let us now pass on to the progress of the story. The first act opens with the resolution of Chānakya to press his political advisary Rākshasa into the service of Chandragupta To achieve this end vast schemes are formed, shaped and committed to proper agents for execution, schemes that begin to work while we are still wondering at their scope and aim—so swift is the move of action. In the second act there is a temporary remission of speed , but the progress is, by no means, languid The present of an ornament to Rākshasa from Malayaketu, the arrival of the secret agent Siddhārthaka, the bestowal of the newly received royal gift on him for the rescue of Śakaradāsa, the restoration of the signet ring to Rākshasa, the report of the disagreement between Chāṇakya and Chandragupta and the trumping of the ornaments of Parvataka on Rākshasa mark the steady onward trend Gaining in intensity the course of action

proceeds with an ever-increasing rapidity in the next three acts, culminating in the execution of the five Mlechchha kings, the dismissal of Rākshasa, and the advance of Malayaketu on Pātaliputra. After the heat of this dramatic run of action, the author moderates his pace, and treats us with lyrical snatches in the sixth act In the seventh, the movement is once more brisk, the business hastening to the wished-for happy catastrophe by the appearance of Rākshasa on the scene

The Mudrārākshasa is an important piece in the history of the dramatic art in Sanskrit In the plays of Bhāsa and Kālidāsa, the principal characters entering the stage at the beginning of an act stay there to the end Their locomotion on the stage, whenever they have to move from one place to another is progressive and continuous , not sudden nor abrupt Each act thus forms a single scene But in the Mudrārākshasa, there are sub-divisions of it which could be easily seen. To suit the new conditions the stage received additions of wings on the right and the left, so that, while characters in one part of the stage acted their parts, others waited in the adjoining part or parts biding their time to act. The enlarged stage is a necessity in the acting of the Mudrārākshasa and the Mrichchhakatika on account of the implied sub-divisions of the acts It is difficult to say whether the credit of dividing an act into something approaching scenes belongs to Viśākhadatta

The poet might have derived the plot of his play from the *Rājavalis*, *Charitas* and other historical materials available to him. The murder of Emperor Nanda by an agent of Chānakya, the installation of Sarvārthasiddhi on the vacant throne by Rākshasa, his retirement to a penance forest and his subsequent assasination, the murder of the Himālayan Chief Parvataka and the conciliation of Rākshasa are, to all appearance, historical facts Of the characters of the play Chandragupta and Chāṇakya are unquestionably historical personages. So, too, are Rākshasa and Sarvāthasiddhi. If the Brāhmana minister of the Nandas had been a creation of the poet, such a prominent character should not have been given so bad a name The author generally selects suggestive names for his fictitious characters, for example, Nipuṇaka (the clever one) Virādhagupta (the strangely disguised one), Siddhārthaka (the successful one) etc. How could one who had achieved nothing be given the name of Sarvārthasiddhi, if he had been a

fictitious character? The conflict with Rākshasa was an aftermath of the twelve year's war with his masters, the Nandas.

Of the historical characters the most prominent is Chāṇakya. He was the son of Chanaka. One of his ancestors was Kutila after whom he is named Kauṭilya. The Kautilyas formed a subdivision of the Yāskas who were a branch of the Bhrigus [34]. Chānakya and Kautilya are thus, patronyms. His name proper was Vishṇugupta. By his great learning he had earned the distinguishing epithets of Buddha and Sarvajña [35]. Himself a follower of the Sāmaveda [36], he had studied the other three [37], and was initiated into the mysteries of the sacrificial lore [38]. He was the *Guru* or preceptor of Chandragupta. It was to train him up in politics that the sage wrote the Kautilīya Arthaśāstra [39]. Chandragupta was a very promising prince endowed with many good qualities of the head and the heart. His step-brothers the eight Nandas, envied and hated him, and Chānakya who was his preceptor, also became an object of their hatred. Once, when he was at the Court of Emperor Nanda, he was spitefully ousted from the seat of honour and insulted by them, the Emperor permitting the insult. The preceptor and the pupil felt highly offended and they left the Court. Collecting a force of mercenary soldiers from the north-western frontier, they waged war with the Nandas. In this long and hard-fought struggle of twelve years [40], the Emperor was assassinated by a secret agent of Chānakya come to negotiate peace [41], and his eight sons were slain one after another [42]. By his iron energies and resourceful genius, Chānakya thus won an empire for Chandragupta [43]. His next object was to make him secure on the throne by winning over Rākshasa and pressing him into service, which when attained, he retired with philosophic disregard of earthly honour, and led a life of learned penury and honoured piety agreeably to the sacred traditions of his family. In the science of politics, his authority is almost supreme. Kāmandaka reverentially makes obeisance to him in words which are highly complimentary [44]. This great political thinker is also famous for his simple and elegant didactic verses [45]. His success as a practical statesman was due to the policy of thoroughness of which he is said to be the advocate [46]. The earliest known cypher seems to have been devised by him; for it bears his name [47]. His fame principally rests on his *Arthaśāstra*.

The ethics of the Mudrārākshasa is the ethics of politics not of ordinary life The course of policy followed is that of crookedness (Śāthyanīti) Its wickedness is partly redeemed by devoted fidelity, by a strict sense of duty and by the absence of selfishness on the part of those who follow it In their political code the end justifies the means Their low morality is not to be taken as index of the morals of the times any more than the Pāradārika section is of the Kāmasūtra The path by which ordinary people went, was the path of rectitude (Dharmanīti). However harshly we may think of the crooked policy of Chānakya, it must be said to his credit that his schemes, far from being bloody, are meant to prevent the shedding of blood. In the incidents of the play there is not a single sacrifice of human life for which Chāṇakya is accountable. The executions of Śakatadāsa and Chandanadāsa ordered by him are mere demonstrations, and the reported decapitation of the executioners of the former is but a political lie. The antecedents of the play are not bloodless. The extirpation of the Nandas, however, was an unavoidable contingency of aggressive warfare, and the murders of Sarvārthasiddhi and Parvataka were political necessities.

The Mudrārākshasa has the good fortune, I should rather say misfortune, of having a number of commentaries which, proposing to guide, simply mislead us. They show a deplorable ignorance of the plot; and the text they follow is corrupt in many places. The best of the lot is the Mudrārākshasa-Vyākhyā published in the Bombay Sanskrit Series. It was composed by Dhuṇḍirāja, son of Lakshmaṇa of the Vyāsa family at the suggestion of Tryambaka Adhvarin, the minister of the Bhonsle, King Sarfoji (1711-1729 A.C) of Tanjore in the Śaka year 1635 (1713 A.C.). The commentator gives copious dramaturgical notes but they are regrettably inaccurate. Dhuṇḍirāja was the author of Śāhavilāsa a work on music, named after king Śahājī, brother of Sarfoji, of Tanjore The second commentary is Mudrādīpikā by Graheśvara, a native of Tirbhukti. The scholiast traces his descent from Chakrapāṇi through Śrī-Vatsa-Kavīndra Jayāditya and Rāmaśarmapaṇḍita down to Siddheśvara who was the father of Mahāmahopādhyāya Graheśvar. He mentions Miśra Vaṭeśvara as his *guru*. His is an unprofitably discursive and provokingly meagre scholium[48] The third, is Mudrāprakāśa by Vaṭeśvara, son

of Gaurīpati or Gaurīśvara In the exposition of the text it is in no way better than Graheśvara's The fourth is mentioned in Dr. Hillebrandt's edition of Mudrārākshasa. Besides these commentaries there is a sanskrit version of Prākrit passages by Bhāskar of the Kāśyapa family, son of Appājibhaṭṭa and grandson of Haribhaṭṭa of Benares It yields a few good readings not found elsewhere. All the works are of modern date

There are four guides that pretend to introduce us to the play. They are made up of tales and legends no better than those given in Kathāsaritsāgara and Brihatkathāmañjarī. Two of them, namely, Mudrārākshasakathopodghāta by Dhuṇḍirāja the commentator and Chāṇakyakathā by Ravinartaka, are in verse. The other two, namely, Mudrārākshasapūrvasaṅkathā by Anant Kavi, son of Timāji Paṇḍita and grandson of Baloji Paṇḍita who lived in the middle of the seventeenth century, and Mudrārākshasapūrvapīthikā of nameless authorship, are in prose These unhistorical works are next to useless in the elucidation of the plot of a historical play.

I may here refer casually to two misleading passages in the commentary of Daśarūpa which relate to the source of the Mudrārākshasa and to the seventeenth stanza of the second act of the play. The first occurs at the end of the first *Parichchheda*. It runs as under.—

बृहत्कथामूलं मुद्राराक्षसम् ।

चाणक्यनाम्ना तेनाथ शकटालगृहे रहः ।
कृत्यां विधाय सहसा सपुत्रो निहतो नृपः ॥
योगनन्दे यशःशेषे पूर्वनन्दसुतस्ततः ।
चन्द्रगुप्तः कृतो राज्ये चाणक्येन महौजसा ॥

इति बृहत्कथायां सूचितम् ।

The two verses quoted are in Sanskrit They could not have formed a part of Brihatkathā which was written in the Paiśācha Prākrit They actually belong to Brihatkathāmañjarī of Kshemendra who was junior to the commentator Dhanika by about a century and a half The passage is a later interpolation.

Dr. Hall regards the commentary on the concluding stanza of the first Parichchheda as spurious[49] The second passage is not much removed from the first In the beginning of the second Parichchheda Dhanika writes :—

स्थिरो वाङ्मनःक्रियाभिरचञ्चलः । यथा......भर्तृहरिशतके

प्रारभ्यते न खलु विघ्नभयेन नीचैः
प्रारभ्य विघ्नविहता विरमन्ति मध्याः
विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमगुणास्त्वमिवोद्वहन्ति ॥

Though nominally quoted from the Śataka, the stanza belongs in reality to the Mudrārākshasa It betrays itself by the dramatic mode of expression *Tvamiva* which is unsuitable to the Śataka[50] It is therefore, wrong to attribute it to Bhartrihari who, as Itsing states, lived in the middle of the seventh century. Viśākhadatta was in the seventh century Visākhadatta was his senior by half a century

Before we conclude, let us note some minor characteristics of the author The first thing that attracts our attention is the use of Ślesha. All premonitions (Patākāsthānaka) are based on this figure Viśakhadatta has a partiality for it. According to Bāna it was the mode of expression which the northern poets freely indulged in. Their eastern brothren favoured *Ojas* and the southern delighted in Utprekshā. Poets of the west cared only for sense[51] In the Mudrārākshasa the *double entendre* is mostly suggestive There is no misuse or abuse of it as in the Kādambari or the Vāsavadattā. Another peculiarity of the poet is the simile based on Parallelism (Bimbapratibimbabhāva) When the comparison instituted is striking, it does not fail to interest us But in a few cases it degenerates into verbal correspondence when it proves dry and insipid Next comes Bhangyantarakathana, which calls for a remark The poet states something in prose and repeats the same thing in verse just after that [52] It is tautology pure and simple. Fortunately for us, instances of Bhangyantarakathana are not many in Mudrārākshasa. Māgha and Śrīharsha treat us with this intellectual jugglery and Mallinatha regards it with approbation.

It should, however, be repudiated There are, besides some objectionable constructions to which attention may be drawn *en passant* In Mu. III, 5, 11, 21, the author commits Prakramabhanga. He could have written अस्तोदयौ प्रदिशता प्रतिभिन्नकालम् and संप्रत्याहितगौरवाश्च to make his constructions faultless The genitive in प्रथमामिहकृते घातकानां विघाते Mu VI, 21 causes ambiguity. He could have removed it by saying प्रथमामिहकृते घातकैर्वध्यघाते His use of इव, इति and अपि in Mu. III, 4, VI, 12, 18, 20 is somewhat loose He is at times enigmatical, as for instance, in Mu IV, 6, 8, 18, स्वैरालापेषु, सुहृदाविना । But the Messenger of Sanskritic India is not the less interesting for all that.

FOOT NOTES TO THE INTRODUCTION

1 See the prologue of the play

2 The late Mr Telang was the first to reject it, see his introduction to the Mudrārākshasa, B S S

3. See the Journal of the Mythic Society, April, 1923, pp 686-687.

4 Mr Vincent Smith does not give Dantivarman He mentions Nandivarman who succeeded Narsimhavarman II about 720 A C and ruled for about half a century He suffered a heavy defeat at the hands of the Chālukya King, Vikramāditya II, in 740 A C which was the beginning of the end of the Pallava supremacy Mr Rangaswāmi assigns the last decade of the seventh century to the reign of Narasimhavarman II, and places Dantivarman in the period taken up by Nandivarman in the Early History of India

5 Mr K P Jayasval, advocates this view.

6 S Ray's Introduction to his edition of Mudrārākshasa pp, 9-14.

7 Prof Tārānātha and Mr M R Kale, follow Dhundirāja

8 The six plays referred to are प्रतिमादशरथ, रामाभिषेक, स्वप्नवासवदत्त, प्रतिज्ञायोगधरायण, कृष्णबालचरित and दूतवाक्य.

9 The dramatist calls Pushkarāksha, the king of Kāshmira a Mlechcha He would not have given that opprobrious name to him if Avantivarman of Kāshmira had been the patron of his family The close resemblance of the second benedictory stanza of the Mudrārākshasa and stanzas 55-56 of the second Canto of the Harivijaya therefore only indicates the priority of Viśākhadatta over Ratnākara, the Court Poet of the Kāshmirian Avantivarman and not their contemporaneity

10 It is objected that Avantivarman of Kanauj did not attain sovereign power in India He cannot, therefore, be the king meant by the dramatist,

But the latter advances no claim to the overlordship of India on behalf of his Avantivarman It is, therefore, not necessary that the king named in the closing stanza must be the paramount sovereign of India

11 The later Guptas were too weak to defend their own In their wars with the Maukharas of Kanauj, they had lost a large part of their territories. The conquest of Īśānavarman and Śarvavarman extended far into Ayodhya up to Faizabad and into Bengal up to Shahabad The relations of the Maukharas with the later Guptas were more hostile than friendly, to which the Aphsad Inscription bears witness This epigraphic record incidentally relates exploits of the Maukharas in the scuffle with the Hunas; but it is altogether silent about the Guptas in this connection

12. See the introduction of the Mudrārākshasa in the B S S.

13 Yaśodharman's column of victory is found in Mandsor or Daśapura. I, therefore, locate the battle there

14 See the Asirgad's seal Inscription, the Aphasad Inscription and the Devabarnak Inscription, as also J R A S 1906, pp 843-850, and J B B R. A S XXIV

15. See the Aphsad Inscription The dates given throughout are, for the most part, approximate

16-17. See Bāna's Harshacharita.

18 See Duff's Chronology of India.

19 As stated in the Harshcharita Rājavardhana had to cross Tushāragiri in his expedition against the Hunas Bāna speaks of the very long distance of it from Gandhamādana which is a peak of the Himalayas near Kedārnāth. So I take the goal of the expedition to be beyond the Hindu Kush, and as Bamian was the only Huna settlement in that region, I understand that the expedition was directed against that place in the mountains of Afghanistan The line उत्खाय द्विषतो विजित्य वसुधां कृत्वा प्रजानां प्रियम् of the Banskhera and Madhubana copper plates of Emperor Harsha alludes to this memorable expedition of his elder brother For fuller information the reader should refer to the introduction of my Gujarathi homometrical translation of Harsha's Priyadarśana ordinarily known as Priyadarśika

20 See History of Kānadi literature

21 See the lines नमामि भच्चोश्चरणाम्बुजद्वयं सशेखरैर्मौखारभिः कृतार्चनम् and Bhanuchandra's commentary thereon I take भत्सु, भर्त्सु, भश्रु and भर्चु to be different sanskrit equivalents of a Prākrit original भच्चु. The variant भर्वु a clerical error for भर्चु, भच्चु was a poet His verses are found in सुभा, शा. प., स. क.

22. I quote the following verses from शु. नी. ।१। to explain the terms—

लक्षकर्षमितो भागो राजतो यस्य जायते। वत्सरे वत्सरे नित्य प्रजानामपि पीडनैः ।
सामन्तःस नृपः प्रोक्तो यावल्लक्षत्रयावधि। तदूर्ध्वं दशलक्षांतो नृपो माण्डलिकः स्मृतः।

तदूर्ध्वं तु भवेद्राजा यावद्विंशतिलक्षकः। पञ्चाशल्लक्षपर्यन्तो महाराजः प्रकीर्तितः ॥... सामन्तादिसमा ये तु भृत्या अधिकृता भुवि। ते सामन्तादिसंज्ञाः स्युः राजभागहराः क्रमात् ॥

23. See ग. व. 1064-1065.

24. See the Doctor's notes on the stanza in question.

25 See Mu III 20-21

26 This is to be inferred from the proposal of the partition of the kingdom of Malayaketu made by the rulers of Malayadeśa, Kuluta and Kāśmira in the fabricated letter of the fifth act of the play

27 Note the statement of the Manager of the play in the prologue' यत् सत्य काव्यविशेषवेदिन्यां परिषदि प्रयुञ्जानस्य ममापि सुमहान्परितोषः प्रादुर्भवति ॥

30 See स. क. १।४६।५.

29 The Bib Ind edition reads Śāla here Tāla is a conjectural emendation of mine

30 See स. क. १।३।५

31 See सुभा १५४८, १७२८। तन्त्रिविष्टपमाख्यातम् तन्वङ्ग्या यद्वलित्रयम्। येनानिमिषदृष्टित्वं नृणामप्युपजायते ॥ सेन्द्राचापैः श्रिता मेघैर्निपतन्निर्झरा नगाः। वर्णकम्बलसंवृता बभुर्मत्ता द्विपा इव.

32 This school had strange notions about the eclipse of the Moon Varāhamihira in his Bri S 5 11 just refers to them only to repudiate them He does not care to refute them Since then they are not found in works on Astronomy But in Astrology they have a place We read of the evil influence of Grahanayoga in horoscopes counteracted by Budha (Mercury). Probably, it is this counteracting influence of Budha in the Astrological ग्रहणयोग to which Amarchandra in his शा. भा. १।८ and Premānanda in his द्रौ. ह. २३।३ refer. That Viśākhadatta should allude to this quaint notion of the Samhitās vouching for the counteracting influence of Budha in an eclipse of the Moon and his learned Audience should listen to it without disbelief, proves that dramatist must not be much removed in time from the Astronomer

33. Wilson's Hindu Theatre.

34. See Pravaramañjari

35 See Mu Rā 1.

36 This is inferred from the prominence given to that Veda in the enumeration of the triad of Vedas, see कौ. अ. शा. ३।

37 Ka Niti Sā 1. 3

38 See Ka Niti Sa. 1 4 यस्याभिचारवज्रेण वज्रज्वलनतेजसः। पपात मूलतः श्रीमान् सुपर्वा नन्दपर्वतः ॥ see also मु. रा. ४।१२।

39 For the tradition see D K Ch इयमिदानीमाचार्यविष्णुगुप्तेन मौर्यार्थे षड्भिः श्लोकसहस्रैः संक्षिता ।

40. See Pargiter's Dynasties of the Kali Age

41. see नी. वा.। दूतसमु. । चाणक्यस्तीक्ष्णदूतप्रयोगेणैकनन्दं जघान। See also हितो. नन्दं जघान चाणक्यस्तीक्ष्णदूतप्रयोगतः । तद्दूरान्तरितं दूतं पश्येद्धीरसमन्वितः ॥

42. See Pargiter's Dynasties of the Kali Age, see also Mu Ra III 27.

43 When Alexander invaded the Panjab and Sindh, Magadha was ruled by one of the eight Nandas, and not by Emperor Nanda These provinces had become independent after the assassination of the Emperor during the twelve years' Civil War Had the invasion occurred in the life-time of the Emperor, he should certainly have met the invader on the confines of his empire, for Takshaśilā was connected with Pāṭaliputra by a trunk road At the time when Alexander returned to Persia, Chandragupta was in possession of the throne of Magadha But he had still a powerful antagonist in Rakshasa to deal with nearer home So, he did not mind what happened in the distant Provinces that had seceded, and had come under a foreign yoke.

44 See Ka Nīti. Sā. II 2-6.

45 See वृद्धचणाक्य and लघुचाणक्य

46. See पं. त. २ सुकृत्यं विष्णुगुप्तस्य मित्राप्तिर्भार्गवस्य च । बृहस्पतेरविश्वासो नीतिसन्धिस्त्रिधा स्थितः ॥

47 See the Jayamangalā on का. सू. पृ. ३७ कौटिलीयमिदं कादेः स्वरयोर्ह्रस्वदीर्घयोः । बिन्दूष्मणोर्विपर्यासाद्दुर्बोधमिति संज्ञितम् ॥

48 The Deccan College Catalogue and Aufrecht's catalogues catalogorum ascribe it to Maheśvara, which is erroneous It should be Grahesvara

49 See दशरूप in the Bibiothica Indica series

50. See मु रा. Bombay Sanskrit series

51 See the following verses given in the beginning of the Harshacharita: श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् । उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरः ॥

52 See मु. रा. II. २, and the prose going after, it.

श्रीमद्विशाखदत्तविरचितं

मुद्राराक्षसम्।

नान्द्यन्ते सूत्रधारः प्रविशति ।

सूत्रधारः ।

धन्या केयं स्थिता ते शिरसि शशिकला किं नु नामैतदस्या
नामैवास्यास्तदेतत् परिचितमपि ते विस्मृतं कस्य हेतोः ।
नारीं पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दु-
र्देव्या निह्नोतुमिच्छोरिति सुरसरितं शाठ्यमव्याद्विभोर्वः ॥ १ ॥

अपि च

पादस्याविर्भवन्तीमवनतिमवने रक्षतः स्वैरपातैः
संकोचेनैव दोष्णां मुहुरभिनयतः सर्वलोकातिगानाम् ।
दृष्टिं लक्ष्येषु [1]नोग्रां ज्वलनकणमुचं बध्नतो दाहभीते-
रित्याधारानुरोधात्त्रिपुरविजयिनः पातु वो दुःखनृत्तम् ॥ २ ॥

अलमतिप्रसङ्गेन । आज्ञापितोऽस्मि परिषदा *यथाद्य त्वया सामन्त-वटेश्वरदत्तपौत्रस्य महाराजभास्करदत्तसूनोः कवेर्विशाखदत्तस्य कृति-[2]र्मुद्राराक्षसं नाम नाटकं नाटयितव्यमिति । यत्सत्यं काव्यविशेषवेदिन्यां परिषदि प्रयुञ्जानस्य ममापि सुमहान् परितोषः प्रादुर्भवति । कुतः

चीयते बालिशस्यापि सत्क्षेत्रपतिता कृषिः ।
न शालेः स्तम्बकरिता वप्तुर्गुणमपेक्षते ॥ ३ ॥

तद्यावदिदानीं गृहजनेन सह संगीतकमनुतिष्ठामि । परिक्रम्यावलोक्य च । अये किमिदम् । अस्मद्गृहे महोत्सव इवाद्य स्वस्वकर्मण्यधिकतरमभियुक्तः [3]परिजनः । तथा हि

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१ नोग्रज्व" T.—२ पृथुसूनोः M.T.—३ विशाखदेवस्य H (MN).

*Omit यथा.

वहति जलमियं पिनष्टि गन्धानियमियमुद्ग्रथते स्रजो विचित्राः।
मुसलमिदमियं च पातकाले मुहुरनुयाति कलेन हुंकृतेन ॥ ४ ॥

भवतु । कुटुम्बिनीमाहूय पृच्छामि । नेपथ्याभिमुखमवलोक्य ।

गुणवत्युपायनिलये स्थितिहेतो[1] साधिके त्रिवर्गस्य ।
मद्भवननीतिविद्ये [2]कार्यादार्ये द्रुतमुपेहि ॥ ५ ॥

नटी । प्रविश्य । अज्ज इअह्मि । अण्णाणिओएण मं अणुगेह्णदु अज्जो ॥ आर्य इयमस्मि । आज्ञानियोगेन मामनुगृह्णात्वार्यः ।

सूत्रधारः । आर्ये तिष्ठतु तावदाज्ञानियोगः । कथय किमद्य भगवतां ब्राह्मणानामुपनिमन्त्रणेन कुटुम्बकमनुगृहीतमभिमता वा भवनमतिथयः प्राप्ता यत एष पाकविशेषारम्भः ।

नटी । अज्ज उवणिमन्तिदा मए भअवन्तो बह्मणा ॥ आर्य उपनिमन्त्रिता मया भगवन्तो ब्राह्मणाः ।

सूत्रधारः । अथ कस्मिन् निमित्ते ।

नटी । उवरज्जदि किल च[3]न्दो त्ति ॥ उपरज्यते किल चन्द्र इति ।

सूत्रधारः । क एवमाह ।

नटी । एवं खु णअरवासी जणो मन्तेदि ॥ एवं खलु नगरवासी जनो मन्त्रयते ।

सूत्रधारः । आर्ये कृतश्रमोऽस्मि च[4]तुःषष्ट्यङ्गे ज्योतिःशास्त्रे । तत् प्रवर्त्यतां भगवतो ब्राह्मणानुद्दिश्य पाकविशेषः । चन्द्रोपरागं प्रति तु त्वं *केनापि विप्रलब्धासि । पश्य ।

क्रूरग्रहः [5]सकेतुश्चन्द्रं संपूर्णमण्डलमिदानीम् ।
अभिभवितुमिच्छति बलाद्

नेपथ्ये । आः क एष मयि स्थिते चन्द्रमभिभवितुमिच्छति ।

सूत्रधारः । रक्षत्येनं तु बुधयोगः ॥ ६ ॥

नटी । अज्ज को उण एसो धरणीगोअरो भविअ चन्दं गहाहिहवादो रक्खिदुं इच्छदि ॥ आर्य कः पुनरेष धरणीगोचरो भूत्वा चन्द्रं ग्रहाभिभवाद्रक्षितुमिच्छति ।

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[1] °हेतोः T. —[2] कार्याचार्ये T.H. —[3] भअवं चन्दो M.T.H.—[4] चतुःषष्ट्यङ्गे omitted H (MN). —[5] चन्द्रमसंपूर्ण° M. चन्द्रमसं पूर्ण° T.
*Omit केनापि.

सूत्रधारः। यत्सत्यं मया नोपलक्षितः। भवतु। भूयोऽभियुक्तः स्वरव्यक्तिमुपलप्स्ये। क्रूरग्रह इत्यादि पुनः पठति।

६ पुनर्नेपथ्ये। आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति।

सूत्रधारः। आम् ज्ञातम्।

कौटिल्यः

९ नटी भयं नाटयति।

सूत्रधारः **कुटिलमतिः स एष येन**
क्रोधाग्नौ प्रसभमदाहि नन्दवंशः।
चन्द्रस्य ग्रहणमिति श्रुतेः सनाम्नो
मौर्येन्दोर्द्विषदभियोग [1]इत्युपैति ॥ ७ ॥

तदावां गच्छावः

निष्क्रान्तौ।

प्रस्तावना

ततः प्रविशति शिखां परामृशन् सकोपश्चाणक्यः।

चाणक्यः। आः क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति

नन्दकुलकालभुजगीं कोपानलबहुललोलधूमलताम्।
अद्यापि बध्यमानां वध्यः को नेच्छति शिखां मे ॥ ८ ॥

अपि च

उल्लङ्घयन् मम समुज्ज्वलतः प्रतापं
कोपस्य नन्दकुलकाननधूमकेतोः।
सद्यः परात्मपरिमाणविवेकमूढः
कः शालभेन विधिना लभतां विनाशम् ॥ ९ ॥

शार्ङ्गरव शार्ङ्गरव।

शिष्यः। प्रविश्य। उपाध्याय आज्ञापय।

३ **चाणक्यः**। वत्स उपवेष्टुमिच्छामि।

शिष्यः। उपाध्याय नन्वियं संनिहितवेत्रासना द्वारप्रकोष्ठशाला। तदिहोपवेष्टुमर्हत्युपाध्यायः।

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१ अवैति T.H.

चाणक्यः । वत्स कार्याभियोग एवास्मानाकुलयति न पुनरुपाध्यायसहभूः शिष्यजने दुःशीलता । [शिष्यो निष्क्रान्त उपविश्यात्मगतम्] । कथं प्रकाशतां गतोऽयमर्थः पौरेषु यथा किल नन्दकुलविनाशजनितरोषो राक्षसः पितृवधामर्षितेन सकलनन्दराज्यपरिपणनप्रोत्साहितेन पर्वतकपुत्रेण मलयकेतुना सह संधाय तदुपबृंहितेन[1] महता म्लेच्छराजबलेन वृषलमभियोक्तुमुद्यत इति । [विचिन्त्य] । अथवा येन मया सर्वलोकप्रकाशं नन्दवंशवधं प्रतिज्ञाय निस्तीर्णा दुस्तरा प्रतिज्ञासरित् सोऽहमिदानीं प्रकाशीभवन्तमप्येनं समर्थः शमयितुम्— कुतः—यस्य मम

श्यामीकृत्याननेन्दून्नरिपुयुवतिदिशां संततैः शोकधूमैः ॥
कामं मन्त्रिद्रुमेभ्यो नयपवनहृतं मोहभस्म प्रकीर्य ।
दग्ध्वा संभ्रान्तपौरद्विजगणरहितान् नन्दवंशप्ररोहान्
दाह्याभावान्न खेदाज्ज्वलन इव वने शाम्यति क्रोधवह्निः ॥१०॥

अपि च

शोचन्तोऽवनतैर्नराधिपभयाद् धिक्शब्दगर्भैर्मुखैर्मामभ्रासनतोऽवकृष्टमवशं ये दृष्टवन्तः पुरा ।
ते पश्यन्ति तथैव संप्रति जना नन्दं मया सान्वयं
सिंहेनेव गजेन्द्रमद्रिशिखरात् सिंहासनात् पातितम् ॥ ११ ॥

सोऽहमिदानीमवसितप्रतिज्ञाभरोऽपि वृषलापेक्षया शस्त्रं धारयामि । मया हि

समुत्खाता नन्दा नव हृदयशल्या[2] इव भुवः
कृता मौर्ये लक्ष्मीः सरसि नलिनीव स्थिरपदा ।
द्वयोः सारं तुल्यं द्वितयमभियुक्तेन मनसा
फलं कोपप्रीत्योर्द्विषति च विभक्तं सुहृदि च ॥ १२ ॥

अथवा अगृहीते राक्षसे किमुत्खातं नन्दवंशस्य किं वा स्थैर्यमापादितं चन्द्रगुप्तलक्ष्म्याः । [विचिन्त्य] । अहो राक्षसस्य नन्दवंशे निर[3]तिशयो भक्तिगुणः । स खलु कस्मिंश्चिदपि जीवति नन्दान्वाये वृषलस्य साचिव्यं ग्राहयितुं न शक्यते नन्दवंशोद्यमं प्रति निरुद्योगो

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१ तदुपगृहीतेन M.T.H., तदुपबृंहितेन (M.)—२ 'रोगाः T. H., रागाः M.—३ न शक्यते । (अतः) तदभियोगं प्रति निरुद्योगैरस्माभिरवस्थातुमयुक्तमित्यनयैव M.H., न शक्यते । तदभियोगं प्रति निरुद्योगः शक्योऽवस्थापयितुमस्माभिः । अनया T.

वस्थापयितुम्। अस्माभिरनया बुद्ध्या तपोवनगतोऽपि घातितस्तपस्वी नन्दवंशीयः सर्वार्थसिद्धिः। यावदसौ मलयकेतुमङ्गीकृत्यास्मदुच्छेदाय विपुलतरं प्रयत्नमुपदर्शयत्येव। प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा। साधु अमात्यराक्षस साधु।

ऐश्वर्यादनपेतमीश्वरमयं लोकोऽर्थतः सेवते
तं गच्छन्त्यनु ये विपत्तिषु पुनस्ते तत्प्रतिष्ठाशया।
भर्तुर्ये प्रलयेऽपि पूर्वसुकृतासङ्गेन निःसङ्गया
भक्त्या कार्यधुरां वहन्ति कृतिनस्ते दुर्लभास्त्वादृशाः॥ १३॥

अत एवास्माकं त्वत्संग्रहणे यत्नः। कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्यादिति। कुतः।

अप्रज्ञेन च कातरेण च गुणः स्याद्भक्तियुक्तेन कः
प्रज्ञाविक्रमशालिनोऽपि हि भवेत् किं भक्तिहीनात्फलम्।
प्रज्ञाविक्रमभक्तयः समुदिता येषां गुणा भूतये
ते भृत्या नृपतेः कलत्रमितरे संपत्सु चापत्सु च॥ १४॥

तन्मयास्मिन् वस्तुनि न शयानेन स्थीयते। यथाशक्ति क्रियते तत्संग्रहणे प्रयत्नः। कथमिव। अत्र तावद् वृषलपर्वतकयोरन्यतरविनाशेन चाणक्यस्यापकृतं भवतीति विषकन्यकया राक्षसेनास्माकमत्यन्तोपकारि मित्रं घातितस्तपस्वी पर्वतेश्वर इति संचारितो जनापवादः। लोकप्रत्ययार्थमस्यैवार्थस्या[1]भिव्यक्तये पिता ते चाणक्येन घातित इति रहसि त्रासयित्वा भागुरायणेनापवाहितः पर्वतकपुत्रो मलयकेतुः। शक्यः खल्वेष राक्षसमतिपरिगृहीतोऽप्युत्तिष्ठमानः प्रज्ञया निवारयितुं न पुनरस्य निग्रहात् पर्वतकवधोत्पन्नमयशः प्रकाशीभवत् प्रमार्ष्टुमिति। प्रयुक्ताश्च स्वपक्षपरपक्षयोरनुरक्तापरक्तजनजिज्ञासया बहुविधदेशवेषभाषाचारवेदिनो नानाव्यञ्जनाः प्रणिधयः। अन्विष्यते च कुसुमपुरवासिनां नन्दामात्यसुहृदां निपुणं प्रचारगतम्। तत्तत् कारणमुत्पाद्य *कृतकृत्यतामापादिताश्चन्द्रगुप्तसहोत्थायिनो भद्रभटप्रभृतयः प्रधानपुरुषाः। शत्रुप्रयुक्तानां तीक्ष्णरसदादीनां प्रतिविधानं प्रत्यप्रमादिनः परीक्षितभक्तयश्च क्षितिपतिप्रत्यासन्नाः कृतास्तत्राप्तपुरुषाः। अस्ति चास्माकं सहाध्यायि मित्रमिन्दुशर्मा नाम ब्राह्मण औशनस्यां

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1 अनभिव्यक्तये (M).

* Read कृतककृत्यताम्.

दण्डनीत्यां चतुःषष्ट्यङ्गे ज्योतिःशास्त्रे च परं प्रावीण्यमुपगतः । स च मया क्षपणकलिङ्गधारी नन्दवंशवधप्रतिज्ञानन्तरमेव कुसुमपुरमभिनीय सर्वनन्दामात्यैः सह सख्यं ग्राहितः । विशेषतश्च तस्मिन् राक्षसः समुत्पन्नविश्रम्भः । तेनेदानीं महत् प्रयोजनमनुष्ठेयं भविष्यति । तदेवमस्मत्तो न किंचित् परिहीयते । वृषल एव केवलं प्रधानप्रकृतिरस्मास्वारोपिततन्त्रभारः सततमुदास्ते । अथ वा यत्स्वयमभियोगदुःखैरसाधारणैरपाकृतं तदेव राज्यं सुखयति । कुतः ।

स्वयमाहृत्य भुञ्जाना बलिनोऽपि स्वभावतः ।
गजेन्द्राश्च नरेन्द्राश्च प्रायः सीदन्ति दुःखिताः ॥ १५ ॥

ततः प्रविशति यमपटेन चरः ।

पणमह जमस्स चलणे किं कज्जं देवएहिं अण्णेहिं ।
एसो खु अण्णभत्ताणं हरदि जीअं *धडफडन्तं ॥ १६ ॥

प्रणमत यमस्य चरणौ किं कार्यं देवकैरन्यैः ।
एष खल्वन्यभक्तानां हरति जीवं परिस्फुरन्तम् ॥

अवि अ ॥ अपि च

पुरिसस्स जीविदव्वं विसमादो होदि भत्तिगहिआदो ।
मारेदि सव्वलोअं जो तेण जमेण जीआमो ॥ १७ ॥

पुरुषस्य जीवितव्यं विषमाद् भवति भक्तिगृहीतात् ।
मारयति सर्वलोकं यस्तेन यमेन जीवामः ॥

जाव एदं गेहं पविसिअ जमपडं दंसअन्तो गीआइं गाआमि । इति परिक्रामति ॥ यावदेतद् गेहं प्रविश्य यमपटं दर्शयन् गीतानि गायामि ।

शिष्यः । विलोक्य । भद्र न प्रवेष्टव्यम् ।

चरः । हंहो बह्मण कस्स एदं गेहं ॥ हंहो ब्राह्मण कस्यैतद् गेहम् ।

शिष्यः । अस्माकमुपाध्यायस्य सुगृहीतनाम्न आर्यचाणक्यस्य ।

चरः । विहस्य । हंहो बह्मण अत्तणो केरअस्स य्येव मह धम्मभादुणो घरं होदि । ता देहि मे पवेसं । जाव तुह उवज्झाअस्स धम्मं उवदिसामि ॥ **हंहो ब्राह्मण आत्मीयस्यैव मम धर्मभ्रातुर्गृहं भवति । तस्माद्देहि मे प्रवेशम् ।** यावत्ते उपाध्यायाय धर्ममुपदिशामि ।

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१ °प्रकृतिषु T.H.

* Read तडफडन्तं.

शिष्यः । सक्रोधं । किं भवानस्माकमुपाध्यायाद् धर्मवित्तरः ।

चरः । हंहो बह्मण मा एव्वं भणाहि । ण सव्वो सव्वं जाणादि । तां किंवि दे उवज्झाओ जाणादि किंवि अह्मारिसा ज़ाणन्दि ॥ हंहो ब्राह्मण मा एव भण । न हि सर्वः सर्वं जानाति । तत् किमपि त उपाध्यायो जानाति किमप्यस्मादृशा जानन्ति ।

शिष्यः । सर्वज्ञतामुपाध्यायस्य चोरयितुमिच्छसि ।

चरः । हंहो बह्मण जइ तुह उवज्झाओ सव्व जाणादि ता जाणादु दाव *कस्स चन्दो अणभिप्पेदो त्ति ॥ हंहो ब्राह्मण यदि तवोपाध्यायः सर्वं जानाति तदा जानातु तावत् कस्य चन्द्रोऽनभिप्रेत इति ।

शिष्यः । किमनेन ज्ञातेन भवति ।

चरः । हंहो बह्मण तुह उवज्झाओ जाणिस्सदि जं इमिणा जाणिदेण होदि । तुमं दाव एत्तिअं जाणासि कमलाणं चन्दो अणभिप्पेदो त्ति । णं पेक्ख ॥ हंहो ब्राह्मण तवोपाध्यायो ज्ञास्याति यदनेन ज्ञातेन भवति । त्वं तावदेतावज्जानासि कमलानां चन्द्रोऽनभिप्रेत इति । ननु प्रेक्षस्व ।

कमलाण मणहराणं रूवाहिन्तो विसंवददि सीलं ।
संपुण्णमण्डलम्मि वि चन्दे जाइं विरुद्धाइं ॥ १८ ॥

कमलानां मनोहराणा रूपाद्विसंवदति शीलम् ।
संपूर्णमण्डलेऽपि चन्द्रे यानि विरुद्धानि ॥

चाणक्यः । आकर्ण्यात्मगतम् । अये चन्द्रगुप्तादपरक्तान् पुरुषाञ् जानामीत्युपक्षिप्तमनेन ।

शिष्यः । किमिदम् । असंबद्धमभिधीयते ।

चरः । सुसंबद्धं य्येव एदं भवे जादि सुणिदुं जाणन्तं लहे ॥ सुसंबद्धमेवैतद् भवेद्यदि श्रोतुं जानन्तं लभे ।

चाणक्यः । भद्र प्रविश । लप्स्यसे श्रोतारम् ।

चरः । एसो पविसामि । प्रविश्योपसृत्य च । जेदु अज्जो ॥ एष प्रविशामि । ... । जयत्वार्यः ।

चाणक्यः । विलोक्यात्मगतम् । कथमयं प्रकृतिचित्तपरिज्ञाने नियुक्तो निपुणकः । प्रकाशम् । भद्र स्वागतम् । उपविश ।

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१ सुणन्तं जाणन्तं अ. M.—२ श्रोतारं ज्ञातारं च M.I.H.

* Read कास.

चरः । जं अज्जो आणवेदि ॥ भूमावुपविशति ॥ यदार्य आज्ञापयति ।

चाणक्यः । वर्णयेदानीं स्वनियोगवृत्तान्तम् । अपि वृषलमनुरक्ताः प्रकृतयः ।

चरः । अह इं । अज्जेण खु तेसु तेसु विराअकारणेसु परिहरिदेसु सुगहीदणामहेए देवे चन्दउत्ते दिढं अणुरत्ताओ पकिदिओ । किंदु उण अत्थि एत्थ णअरे अमच्चरक्खसेण सह पढमं समुप्पण्णसिणेहबहुमाणा तिण्णि पुरिसा देवस्स चन्दसिरिणो सिरिं ण सहन्दि ॥ अथ किम् । आर्येण खलु तेषु तेषु विरागकारणेषु परिहृतेषु सुगृहीतनामधेये देवे चन्द्रगुप्ते दृढमनुरक्ताः प्रकृतयः । किंतु पुनरस्त्यत्र नगरेऽमात्यराक्षसेन सह प्रथमं समुत्पन्नस्नेहबहुमानास्त्रयः पुरुषाः देवस्य श्रीचन्द्रस्य श्रियं न सहन्ते ।

चाणक्यः । सक्रोधमात्मगतम् । ननु वक्तव्यं स्वजीवितं न सहन्त इति । प्रकाशम् । अपि ज्ञायन्ते नामधेयतः ।

चरः । कहं अमुणिदणामहेआ अज्जस्स णिवेदीअन्ति ॥ कथमज्ञातनामधेया आर्याय निवेद्यन्ते ।

चाणक्यः । तेन हि श्रोतुमिच्छामि ।

चरः । सुणादु अज्जो । पढमो दाव रिउपक्खे बद्धपक्खवादो खवणओ— ॥ शृणोत्वार्यः । प्रथमं तावद्रिपुपक्षे बद्धपक्षपातः क्षपणकः—

चाणक्यः । आत्मगतम् । अस्मद्रिपुपक्षे बद्धपक्षपातः क्षपणकः ।

चरः । जीवसिद्धी णाम जेण सा अमच्चरक्खसपउत्ता विसकण्णा देवे पव्वदीसरे समावेसिदा ॥ जीवसिद्धिर्नाम येन सा अमात्यराक्षसप्रयुक्ता विषकन्या देवे पर्वतेश्वरे समावेशिता ।

चाणक्यः । स्वगतम् । जीवसिद्धिः । एष तावदस्मत्प्रणिधिः । प्रकाशम् । अथापरः कः ।

चरः । अवरो खु अमच्चरक्खसस्स पिअवअस्सो काअत्थो सअडदासो णाम ॥ अपरः खल्वमात्यराक्षसस्य प्रियवयस्यः कायस्थः शकटदासो नाम ।

चाणक्यः । आत्मगतम् । कायस्थ इति लघ्वी मात्रा । तथापि न युक्तं प्राकृतमपि रिपुमवज्ञातुमिति । तस्मिन् मया सुहृच्छद्मा सिद्धार्थको विनिक्षिप्तः । प्रकाशम् । भद्र तृतीयं श्रोतुमिच्छामि ।

चरः । तिदीओ अमच्चरक्खसस्स दुदीअं हिअअं [1]पुप्फचत्तरणिवासो मणिआरसेट्ठी चन्दणदासो णाम *जस्स गेहे कलत्तं णासीकदुअ अमच्चरक्खसो णअरादो अवक्कन्तो ॥ तृतीयोऽमात्यराक्षसस्य द्वितीयं हृदयं पुष्पचत्वरनिवासी मणिकारश्रेष्ठी चन्दनदासो नाम यस्य गेहे कलत्रं न्यासीकृत्यामात्यराक्षसो नगरादपक्रान्तः।

चाणक्यः । आत्मगतम् । नूनं सुहृत्तमोऽसौ । न ह्यनात्मसदृशे राक्षसः कलत्रं न्यासीकरोति । प्रकाशम् । भद्र राक्षसेन चन्दनदासे कलत्रं न्यासीकृतमिति कथमवगम्यते ।

चरः । इअं अङ्गुलिमुद्दा अज्जं अवगमइस्सदि । इति मुद्रामर्पयति ॥ इयमङ्गुलिमुद्रा आर्यमवगमयिष्यति ।

चाणक्यः । मुद्रामवलोक्य सहर्षमात्मगतम् । ननु वक्तव्यं राक्षस एवास्मदङ्गुलिप्रणयी संवृत्त इति । प्रकाशम् । भद्र अङ्गुलिमुद्रागमं विस्तरेण श्रोतुमिच्छामि ।

चरः । सुणादु अज्जो । अज्ज दाव अहं अज्जेण पउरजणचरिदअण्णेसणे णिउत्तो परघरप्पवेसे परस्स असङ्कणिज्जेण इमिणा जमपडेण हिण्डन्तो मणिआरसेट्ठिणो चन्दणदासस्स गेहं पविट्ठोह्मि । तहिं जमपडं पसारिअ पउत्तोह्मि गीदाइं गाइदुं ॥ शृणोत्वार्यः । अद्य तावदहमार्येण पौरजनचरितान्वेषणे नियुक्तः परगृहप्रवेशे परस्याशङ्कनीयेनानेन यमपटेन हिण्डमानो मणिकारश्रेष्ठिनश्चन्दनदासस्य गेहं प्रविष्टोऽस्मि । तत्र यमपटं प्रसार्य प्रवृत्तोऽस्मि गीतानि गातुम् ।

चाणक्यः । ततः किम् ।

चरः । तदो एक्कादो अववरकादो पञ्चवरिसदेसीओ अदिदंसणीअसरीराकिदी कुमारओ बालत्तणसुलहकोदूहलोप्फुल्लणअणो णिक्कमिदुं पउत्तो । तदो हा णिग्गदो त्ति सङ्कापरिग्गहणिवेद[2]इत्तिओ तस्स य्येव अववरकस्स अब्भन्तरे इत्थिआजणस्स उट्ठिदो कलअलो । तदो ईसिदारदेसदाविदमुहीए एक्काए इत्थिआए सो कुमारओ णिक्कमन्तो य्येव णिब्भच्छिअ अवलम्बिदो हत्थे कोमलाए बाहुलदाए । ताए कुमारसंरोधसंभमप्पचलिदङ्गुलिआदो

1 पुप्फउर M.T.H, पुप्फच्चत्तर H.(M.N.).—2 णिहुदगदओ H, णिब्भरगदओ M.

* Read जस्सिं in place of जस्स गेहे.

करादो पुरिसङ्गुलिपरिणाहप्पमाणघडिआ इअं अङ्गुलिमुद्दिआ देहलीबन्धम्मि पडिआ ताए अणवबुद्धा मह चलणपासं समागच्छिअ *पणामणिहुदा कुलवहु विअ णिच्चला संवुत्ता । मए वि अमच्चरक्खसस्स णामङ्किदेत्ति अज्जस्स पादमूलं पाविदा । ता एसो इमाए आअमो ॥

तत एकस्मादपवरकात् पञ्चवर्षदेशीयोऽतिदर्शनीयशरीराकृतिः कुमारको बालत्वसुलभकुतूहलोत्फुल्लनयनो निष्क्रमितुं प्रवृत्तः । ततो हा निर्गतो हा निर्गत इति शङ्कापरिग्रहनिवेदयिता तस्यैवापवरकस्याभ्यन्तरे स्त्रीजनस्योत्थितः कलकलः । तत ईषद्द्वारदेशदापितमुख्यैकया स्त्रिया स कुमारको निष्क्रामन्नेव निर्भर्त्स्यावलम्बितो हस्ते कोमलया बाहुलतया । तस्याः कुमारसरोधसंभ्रमप्रचलिताङ्गुलेः करात् पुरुषाङ्गुलिपरिणाहप्रमाणघटितेयमङ्गुलिमुद्रिका देहलीबन्धे पतिता तयानवबुद्धा मम चरणपार्श्वे समागत्य प्रणामनिभृता कुलवधूरिव निश्चला संवृत्ता । मयाप्यमात्यराक्षसस्य नामाङ्कितेत्यार्यस्य पादमूलं प्रापिता । तदेषोऽस्या आगमः ।

चाणक्यः । भद्र श्रुतम् । अपसर । नचिरादस्यानुरूपं फलमधिगमिष्यसि ।

चरः । जं अज्जो आणवेदि । इति निष्क्रान्तः ॥ यदार्य आज्ञापयति ।

चाणक्यः । शार्ङ्गरव ।

शिष्यः । प्रविश्य । उपाध्याय आज्ञापय ।

चाणक्यः । वत्स मसीभाजनं पत्रं चोपानय ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्क्रम्य । पुनः प्रविश्य । उपाध्याय इदं मसीभाजनं पत्रं च ।

चाणक्यः । गृहीत्वा स्वगतम् । किमत्र लिखामि । अनेन खलु लेखेन राक्षसो जेतव्यः ।

प्रतीहारी । प्रविश्य । जेदु अज्जो ॥ जयत्वार्यः ।

चाणक्यः । सहर्षमात्मगतम् । गृहीतो जयशब्दः । प्रकाशम् । शोणोत्तरे किमागमनप्रयोजनम् ।

प्रतीहारी । अज्ज देवो चन्दसिरी सीसे कमलमउलाआरं अञ्जलिं णिवेसिअ अज्जं विण्णवेदि । इच्छामि अज्जेण अब्भणुण्णादो देवस्स पव्वदीसरस्स पारलोइअं कादुं तेण धारिदपुव्वाइं भूसणाइं भअवन्ताणं

* Omit पणामणिहुदा कुलबहु विय.

ब्रह्मणाणं पडिवादेमि त्ति ॥ आर्य देवः श्रीचन्द्रः शीर्षे कमलमुकुलाकारमञ्जलिं निवेश्यार्यं विज्ञापयति । इच्छाम्यार्येणाभ्यनुज्ञातो देवस्य पर्वतेश्वरस्य पारलौकिकं कर्तुं तेन धारितपूर्वाणि भूषणानि भगवद्भ्यो ब्राह्मणेभ्यः प्रतिपादयामीति ।

चाणक्यः । सहर्षमात्मगतम् । साधु वृषल मम हृदयेन सह संमन्त्र्य संदिष्टवानसि । प्रकाशम् । शोणोत्तरे उच्यतामस्मद्वचनाद्वृषलः । साधु वत्स अभिज्ञः खल्वसि लोकव्यवहाराणाम् । तदनुष्ठीयतामात्मनोऽभिप्रायः । किंतु पर्वतेश्वरेण धृतपूर्वाणि गुणवन्ति भूषणानि गुणवद्भ्य एव प्रतिपादनीयानि । तदहं स्वयं परीक्षितगुणान् ब्राह्मणान् प्रेषयामीति ।

प्रतीहारी । जं अज्जो आणवेदि । निष्क्रान्ता ॥ यदार्य आज्ञापयति ।

चाणक्यः । शार्ङ्गरव । उच्यन्तामस्मद्वचनाद्विश्वावसुप्रभृतयस्त्रयो भ्रातरो वृषलाद् भूषणानि प्रतिगृह्य भवद्भिरहं द्रष्टव्य इति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्क्रान्तः ।

चाणक्यः । उत्तरोऽयं लेखार्थः । पूर्वस्तु कथमस्तु । विचिन्त्य । आम् । उपलब्धवानस्मि प्रणिधिभ्यो यथा तस्य म्लेच्छराजलोकस्य मध्ये प्रधानतमाः पञ्च राजानः परया सुहृत्तया राक्षसमनुवर्तन्ते । ते यथा—

कौलूताश्चित्रवर्मा मलयनरपतिः सिंहनादो नृसिंहः
काश्मीरः पुष्कराक्षः क्षतरिपुमहिमा सैन्धवः सिन्धुषेणः ।
मेघाख्यः पञ्चमोऽसौ[1] पृथुतुरगबलः पारसीकाधिराजो
नामान्येषां लिखामि ध्रुवमहमधुना चित्रगुप्तः प्रमार्ष्टु ॥१९॥

विचिन्त्य । अथ वा न लिखामि । सर्वमनभिव्यक्तमेवास्ताम् । शार्ङ्गरव ।

शिष्यः । प्रविश्य । उपाध्याय । आज्ञापय ।

चाणक्यः । वत्स श्रोत्रियाक्षराणि प्रयत्नालिखितान्यस्फुटानि भवन्ति । तदुच्यतामस्मद्वचनात् सिद्धार्थकः । कर्णे कथयति । एभिरक्षरैः केनापि कस्यापि किमपि स्वयं वाच्यमित्यदत्तबाह्यनामानं लेखं शकटदासेन लेखयित्वा मामुपतिष्ठस्व । न चाख्येयमस्मै चाणक्यो लेखयतीति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्क्रान्तः ।

चाणक्यः । हन्त जितो मलयकेतुः ।

१ अस्मिन् M.T.

प्रविश्य लेखहस्तः । **सिद्धार्थकः** । जेदु अज्जो । अअं सो सअडदासेण लिहिदो लेहो ॥ जयत्वार्यः । अय स शकटदासेन लिखितो लेखः ।

चाणक्यः । अहो दर्शनीयान्यक्षराणि । अनुवाच्य । भद्र अनया मुद्रया मुद्रयैनम् ।

सिद्धार्थकः । जं अज्जो आणवेदि । *लेख मुद्रयित्वा । अज्ज अअं मुद्दिदो लेहो । किं अवरं अणुच्चिट्ठीअदु[1] ॥ यदार्य आज्ञापयति । . . . आर्य अयं मुद्रितो लेखः । किमपरमनुष्ठीयताम् ।

चाणक्यः । प्रथमं तावद्वध्यस्थानं गत्वा घातकाः †सशेषं दक्षिणाक्षि संकोचसंज्ञां ग्राहयितव्याः । ततस्तेषु गृहीतसंज्ञेषु भयापदेशादितस्ततः प्रद्रुतेषु शकटदासो वध्यस्थानादपनीय राक्षसं प्रापयितव्यः । तस्मात् सुहृत्प्राणपरिरक्षणपरितुष्टात् पारितोषिकं परिगृह्य राक्षस एव कंचित् कालं सेवितव्यः । ततः प्रत्यासन्नेषु परेषु प्रयोजनमिदमनुष्ठेयम् । कर्णे । एवमिव ।

सिद्धार्थकः । जं अज्जो आणवेदि ॥ यदार्य आज्ञापयति ।

चाणक्यः । शार्ङ्गरव ।

प्रविश्य । **शिष्यः** । उपाध्याय । आज्ञापय ।

चाणक्यः । उच्यतामस्मद्वचनात् कालपाशिको दण्डपाशिको[2] यथा वृषलः समाज्ञापयति । य एष क्षपणको जीवसिद्धिर्नाम राक्षसप्रयुक्तया विषकन्यया पर्वतेश्वरं घातितवान् स एनमेव दोषं प्रख्याप्य सनिकारं नगरान्निर्वास्यतामिति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । इति परिक्रामति ।

१ After this all but H (M) insert चाणक्यः। भद्र कस्मिंश्चिदाप्तजनानुष्ठेये कर्मणि त्वां व्यापारयितुमिच्छामि । सिद्धार्थकः । सहर्षम् । अज्ज अणुगिहिदोम्हि । आणवेदु अज्जो किं इमिणा दासजणेण अणुचिट्ठिदव्वं ॥ आर्य अनुगृहीतोऽस्मि । आज्ञापयत्वार्यः किमनेन दासजनेनानुष्ठातव्यम् । २ दण्डपाशिकश्च in all but H.(M)

*Read तथा करोति in place of लेखं मुद्रयित्वा and restore सिद्धार्थकः। अज्ज अअं मुद्दिदो लेहो । किं अवरं अणुचिट्ठिअदु । and the next two speeches to their right place after शिष्यः, (line 32).

† Read सशेषं भयसंज्ञां ग्राहयितव्याः। ततस्तेषु भयाप"

चाणक्यः । वत्स तिष्ठ । योऽयमपरः कायस्थः शकटदासो नाम राक्षसप्रयुक्तो नित्यमस्मच्छरीरमभिद्रोग्धुं प्रयतते स चाप्येनं दोषं प्रख्याप्य शूलमारोप्यतां गृहजनश्चास्य बन्धनागारं प्रवेश्यतामिति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्क्रान्तः ।

चाणक्यः । चिन्तां नाटयित्वात्मगतम् । अपि नाम दुरात्मा राक्षसो गृह्येत ।

सिद्धार्थकः । अज्ज गहीदो[1]– ॥ आर्य गृहीतः-- ।

चाणक्यः । सहर्षमात्मगतम् । हन्त गृहीतो राक्षसः ।

सिद्धार्थकः । अज्जसंदेसो[2] । ता गमिस्सं कज्जसिद्धीए ॥ आर्यसंदेशः । तद्गमिष्यामि कार्यसिद्धये ।

चाणक्यः । सङ्गुलिमुद्रं लेखमर्पयित्वा । भद्र गम्यताम् । अस्तु ते कार्यसिद्धिः ।

सिद्धार्थकः । तह । निष्क्रान्तः ॥ तथा ।

शिष्यः । प्रविश्य । उपाध्याय कालपाशिको दण्डपाशिकि[3] उपाध्यायं विज्ञापयेति[4] । इदमनुष्ठीयते देवस्य चन्द्रगुप्तस्य शासनमिति ।

चाणक्यः । शोभनम् । वत्स । मणिकारश्रेष्ठिनं चन्दनदासमिदानीं द्रष्टुमिच्छामि ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्क्रम्य चन्दनदासेन सह प्रविश्य । इत इतः श्रेष्ठिन् ।

चन्दनदासः । स्वगतम् ।

चाणक्कम्मि अकरुणे सहसा सद्दाविदस्स वट्टेदि ।
णिद्दोसस्स वि सङ्का किं उण संजाददोसस्स ॥ २० ॥

चाणक्येनाकरुणेन सहसा शब्दायितस्य वर्तते ।
निर्दोषस्यापि शङ्का किं पुनः संजातदोषस्य ॥

१ प्रकाशम् । भद्र कोऽयं गृहीतः । added after this M.T.H —२ गिहिदो (मए) inserted before this M.T.H.—३ दण्डपाशिकश्च in all but H (M).—४ विज्ञापयतः in all but H(M).-

ता भणिदा मए धणसेणप्पमुहा णिअणिवेससंठिदा तिण्णि सांवगा कदावि चाणक्कहदओ गेहं मे विचिण्णावेदि । ता अववाहेह भट्टिणो अमच्चरक्खसस्स घरअणं । मह दाव जं होदि तं होदु त्ति ॥ तद् भणिता मया धनसेनप्रमुखा निजनिवेशसंस्थितास्त्रयः श्रावकाः। कदापि चाणक्यहतको गेहं मे विचाययति । तस्मादपवाहयत भर्तुरमात्यराक्षसस्य गृहजनम् । मम तावद्यद्भवति तद्भवत्विति ।

शिष्यः । भोः श्रेष्ठिन् । इत इतः ।

चन्दनदासः । अज्ज अअं आअच्छामि । उभौ परिक्रामतः ॥ आर्य अयमागच्छामि ।

शिष्यः । उपसृत्य । उपाध्याय अयं श्रेष्ठी चन्दनदासः ।

चन्दनदासः । जेदु अज्जो ॥ जयत्वार्यः ।

चाणक्यः । विलोक्य । श्रेष्ठिन् स्वागतम् । इदमासनम् । आस्यताम् ।

चन्दनदासः । प्रणम्य । *किं ण जाणादि अज्जो जह अणुचिदो उवआरो परिहवादो वि महन्तं दुःखं उप्पादेदि । ता इह य्येव उचिदाए भूमीए उवविसामि ॥ किं न जानात्यार्यो यथानुचित उपचारः परिभवादपि महद् दुःखमुत्पादयति । तस्मादिहैवोचितायां भूमावुपविशामि ।

चाणक्यः । भोः श्रेष्ठिन् मा मैवम् । उचितमेवेदस्मद्विधैर्भवतः । तदुपविश्यतामासन एव ।

चन्दनदासः । स्वगतम् । उवक्खित्तं णेण दुट्ठेण किंवि । प्रकाशम् । जं अज्जो आणवेदि ।उपविष्टः ॥ उपक्षिप्तमनेन दुष्टेन किमपि ।..यदार्य आज्ञापयति ।

चाणक्यः । भोः श्रेष्ठिन् चन्दनदास अपि प्रचीयन्ते संव्यवहाराणां लाभाः[2] ।

चन्दनदासः । अह[3] इं । अज्जस्स प्पसाएण अखण्डिदा वणिज्जा ॥ अथ किम् । आर्यस्य प्रसादेनाखण्डिता वणिज्या ।

चाणक्यः । न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् स्मारयन्ति प्रकृतीः ।

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१ वाणिजि आ M. घरअणसेवआ H. २ वृद्धिलाभाः T. ३ स्वगतम् । अच्चादरो सङ्कणीओ । प्रकाशम् । inserted before this T.

* Read णं in place of किं ण.

चन्दनदासः। कर्णौ पिधाय । सन्तं पावं । *सारअणिसासमुग्गदेण विअ पुण्णिमाचन्देण देवेण चन्दसिरिणा अहिअं णन्दन्ति पकिदीओ ॥ शान्तं पापम् । शारदनिशासमुद्गतेनेव पूर्णिमाचन्द्रेण श्रीचन्द्रेणाधिकं नन्दन्ति प्रकृतयः ।

चाणक्यः । भोः श्रेष्ठिन् यद्येवं प्रीताभ्यः प्रकृतिभ्यः प्रतिप्रियमिच्छन्ति राजानः ।

चन्दनदासः । आणवेदु अज्जो †किं केत्तिअं इमादो जणादो इच्छीअदि त्ति ॥ आज्ञापयत्वार्यः किं कियदस्माज्जनादिष्यत इति ।

चाणक्यः । भोः श्रेष्ठिन् चन्द्रगुप्तराज्यमिदं न नन्दराज्यम् । नन्दस्यार्थरुचेरर्थसम्बन्धः प्रीतिमुत्पादयति । चन्द्रगुप्तस्य तु भवतामपरिक्लेश एव ।

चन्दनदासः । सहर्षम् । अज्ज अणुगिहीदोह्मि॥ आर्य अनुगृहीतोऽस्मि ।

चाणक्यः । स चापरिक्लेशः कथं [१]भवतीति प्रष्टव्या वयम् ।

चन्दनदासः । आणवेदु अज्जो ॥ आज्ञापयत्वार्यः ।

चाणक्यः । संक्षेपतो राजन्यविरुद्धाभिः प्रवृत्तिभिः ।

चन्दनदासः । अज्ज को उण अधण्णो रण्णा विरुद्धो त्ति अज्जेण अवगच्छीअदि ॥ आर्य कः पुनरधन्यो राज्ञा विरुद्ध इत्यार्येणावगम्यते ।

चाणक्यः । भवानेव तावत् प्रथमः ।

चन्दनदासः । कर्णौ पिधाय । सन्तं पावं । कीदिसो उण तिणाणं अग्गिणा सह विरोहो ॥ शान्तं पापम् । कीदृशः पुनस्तृणानामग्निना सह विरोधः ।

चाणक्यः । ईदृशो विरोधो यत्त्वं राजापथ्यकारिणो राक्षसस्य गृहजनं गृहेऽभिरक्षसि ।

चन्दनदासः । अज्ज अलिअं एदं केणवि अणज्जेण अज्जस्स णिवेदिदं ॥ आर्य अलीकमेतत् केनाप्यनार्येणार्याय निवेदितम् ।

१ आविर्भवति M.r.H, भवति H. (M).

* Restore the passage to its original metrical form as under-

णं सरअपुण्णमासी समुग्गएण विअ पुण्णचन्देण ।
देवेण चन्दसिरिणा अहिअं णन्दन्ति पकिदीओ ॥
ननु शरत्पौर्णमासीसमुद्गतेनेव पूर्णचन्द्रेण ।
देवेन चन्द्रश्रियाधिकं नन्दन्ति प्रकृतयः ॥

† Read केत्तिअं अत्थजादं in place of किं केत्तिअं.

चाणक्यः। भोः श्रेष्ठिन् अलमाशङ्कया । भीताः पूर्वराजपुरुषाः पौराणामनिच्छतामपि गृहे गृहजनं निक्षिप्य देशान्तरं व्रजन्ति । तत्प्रच्छादनमात्रं दोषमुत्पादयति ।

चन्दनदासः। एव्वं इदं । तस्सिं संभमे आसि अह्म घरे अमच्चरक्खसस्स घरअणो ॥ एवमिदम् । तस्मिन् सम्भ्रम आसीदस्माकं गृहेऽमात्यराक्षसस्य गृहजनः ।

चाणक्यः। पूर्वमलीकमिदानीमासीदिति परस्परविरोधिनी वचने ।

चन्दनदासः। अज्ज एत्तिअं अत्थि मे वाआच्छलं ॥ आर्य एतावदस्ति मे वाक्छलम् ।

चाणक्यः। भोः श्रेष्ठिन् चन्द्रगुप्ते राजन्यपरिग्रहश्छलानाम् । तत्समर्पय राक्षसस्य गृहजनम् । अच्छलं भवतु भवतः ।

चन्दनदासः। अज्ज णं विण्णवेमि तस्सिं संभमे आसि अह्म घरे अमच्चरक्खसस्स घरअणो त्ति ॥ आर्य ननु विज्ञापयामि तस्मिन् संभ्रम आसीदस्माकं गृहेऽमात्यराक्षसस्य गृहजन इति ।

चाणक्यः। अथेदानीं क्व गतः ।

चन्दनदासः। ण जाणामि ॥ न जानामि ।

चाणक्यः। स्मितं कृत्वा । कथं न ज्ञायते नाम । भोः श्रेष्ठिन् शिरसि भयं दूरे च तत्प्रतीकारः । [2]अन्यच्च नन्दमिव विष्णुगुप्तः (इत्यर्धोक्ते लज्जां नाटयित्वा) चन्द्रगुप्तममात्यराक्षसः समुच्छेत्स्यतीति मैव मंस्थाः । पश्य ।

विक्रान्तैर्नयशालिभिः सुसचिवैः श्रीर्वक्रनासादिभि-
र्नन्दे जीवति सान्वये न गमिता स्थैर्यं चलन्ती मुहुः ।
तामेकत्वमुपागतां द्युतिमिव प्रह्लादयन्ती जगत्
कश्चन्द्रादिव चन्द्रगुप्तनृपतेः कर्तुं व्यवस्येत् पृथक् ॥ २१ ॥

अपि च

आस्वादितद्विरदशोणितशोणशोभां
संध्यारुणामिव कलां शशलाञ्छनस्य ।
जृम्भाविदारितमुखस्य मुखात् स्फुरन्तीं
को हर्तुमिच्छति हरेः परिभूय दंष्ट्राम् ॥ २२

१ एत्यन्तरे H. अत्यन्तरे D.(S) २ Before this M.T.H. insert चन्द०। स्वगतम् । उवरिं घणा......समाविद्धो ॥ which is omitted in H (M.K.P.&c).

चन्दनदासः । स्वगतम् । फलेण संवादिदं सोहदि दे विकत्थिदम् ॥ फलेन संवादित शोभते ते विकत्थितम् ।

नेपथ्य उत्सारणा क्रियते ।

चाणक्यः । शार्ङ्गरव ज्ञायतां किमेतत् ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्क्रम्य पुनः प्रविश्य । उपाध्याय एष देवस्य चन्द्रगुप्तस्याज्ञया राजापथ्यकारी क्षपणको जीवसिद्धिः सनिकारं नगरान्निर्वास्यते ।

चाणक्यः । अहह क्षपणकः । अथ वानुभवतु राजापथ्यकारित्वस्य फलम् । भोः श्रेष्ठिन् एवमपथ्यकारिषु तीक्ष्णदण्डो राजा । तत् क्रियतां पथ्यं सुहृद्वचः । समर्प्यतां राक्षसस्य गृहजनः । अनुभूयतां चिरं विचित्रो राजप्रसादः ।

चन्दनदासः । अज्ज णत्थि मे गेहे अमच्चघरअणो ॥ आर्य नास्ति मे गेहेऽमात्यगृहजनः ।

नेपथ्ये पुनरुत्सारणा क्रियते ।

चाणक्यः । शार्ङ्गरव ज्ञायतां पुनः किमेतत् ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । निष्क्रम्य पुनः प्रविश्य । उपाध्याय अयमपि राजापथ्यकारी कायस्थः शकटदासः शूलमारोपयितुं नीयते ।

चाणक्यः । स्वकर्मफलभाग्भवतु । भोः श्रेष्ठिन् एवमपथ्यकारिषु तीक्ष्णदण्डो राजा न मर्षयिष्यति राक्षसकलत्रप्रच्छादनं भवतः । तद्रक्ष्यतां परकलत्रेणात्मनः कलत्रं जीवितं च ।

चन्दनदासः । अज्ज किं मे भयं दावेसि । सन्तं वि गेहे अमच्चरक्खसस्स घरअणं ण समप्पेमि किं उण असन्तं ॥ आर्य किं मा भय दर्शयसि । सन्तमपि गेहेऽमात्यराक्षसस्य गृहजन न समर्पयामि कि पुनरसन्तम् ।

चाणक्यः । एष ते निश्चयः ।

चन्दनदासः । बाढ । एसो मे णिच्छओ ॥ बाढम् । एष मे निश्चयः ।

चाणक्यः । स्वगतम् । साधु चन्दनदास साधु ।

सुलभेष्वर्थजातेषु[1] परसंवेदने[2] जनः ।
क इदं दुष्करं कुर्यादिदानीं शिबिना विना ॥ २४ ॥

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१ लाभेषु in all but H(M.) २ परस्योद्वेजने H(M.)

प्रकाशम् । *श्रेष्ठिन् एष ते निश्चयः ।

चन्दनदासः । बाढं ॥ बाढम्

चाणक्यः । सक्रोधम् । दुरात्मन् दुष्टवणिक् अनुभूयतां तर्हि राजकोपः ।

चन्दनदासः । सज्जोह्मि । अणुचिट्ठदु अज्जो अत्तणो अहिआरस्स अणुरूअं ॥ सज्जोऽस्मि । अनुतिष्ठत्वार्य आत्मनोऽधिकारस्यानुरूपम् ।

चाणक्यः । शार्ङ्गरव उच्यतामस्मद्वचनात् कालपाशिको दण्डपाशिकः[1] । शीघ्रमयं दुष्ट वणिक्— । अथ वा तिष्ठतु । उच्यतां दुर्गपालो विजयपालः[2] । गृहीतसारमेनं सपुत्रकलत्रं संयम्य तावद्रक्ष यावन्मया वृषलाय कथ्यते । स एवास्य प्राणहरं दण्डमाज्ञापयिष्यति ।

शिष्यः । यदाज्ञापयत्युपाध्यायः । श्रेष्ठिन् इत इतः ।

चन्दनदासः । उत्थाय । अज्ज अअं आअच्छामि । स्वगतम् । दिट्ठिआ मित्तकज्जेण मे विणासो ण पुरिसदोसेण ॥ आर्य अयमागच्छामि । दिष्ट्या मित्रकार्येण मे विनाशो न पुरुषदोषेण ।

परिक्रम्य शिष्येण सह निष्क्रान्तः ।

चाणक्यः । सहर्षम् । हन्त लब्ध इदानीं राक्षसः । कुतः ।

> **त्यजत्यप्रियवत् प्राणान् यथा तस्यायमापदि ।**
> **तथैवास्यापदि प्राणा ध्रुवं तस्यापि न प्रियाः ॥ २५ ॥**

नेपथ्ये कलकलः ।

प्रविश्य **शिष्यः** । उपाध्याय एष खलु सिद्धार्थकः शाकटदासं वध्यमानं वध्यभूमेरादायापक्रान्तः ।

चाणक्यः । स्वगतम् । साधु सिद्धार्थक कृतः कार्यारम्भः । प्रकाशं सक्रोधम् । कथम् अपक्रान्तः । वत्स उच्यतां भागुरायणो यथा त्वरितमेनं संभावय ।

निष्क्रम्य प्रविश्य च । **शिष्यः** । कष्टमपक्रान्तो भागुरायणोऽपि ।

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१ दण्डपाशिकश्च in all but H(M) २ विजयपालश्च M.

* Omit श्रेष्ठिन् एष ते निश्चयः ॥ चन्दनदासः । बाढं ॥ चाणक्यः । reading दुरात्मन् दुष्ट° in continuation of प्रकाशम् etc. going before.

चाणक्यः । स्वगतम् । व्रजतु कार्यसिद्धये । प्रकाशं सक्रोधम् । वत्स उच्यन्तां भद्रभटपुरुदत्तडिङ्गरातबलगुप्तराजसेनरोहिताक्षविजयवर्माणः । शीघ्रमनुसृत्य [1] गृह्येतां द्वावप्येताविति ।

शिष्यः । तथा । निष्क्रम्य पुनः प्रविश्य सविषादम् । हा धिक् सर्वमेव तन्त्रमाकुलीभूतम् । तेऽपि भद्रभटप्रभृतयः प्रथमत एवा[2]प्रभातायां रजन्यामपक्रान्ताः ।

चाणक्यः । स्वगतम् । सर्वेषां शिवाः सन्तु पन्थानः । प्रकाशम् । वत्स अलं विषादेन ।

ये याताः किमपि प्रधार्य हृदये पूर्वं गता एव ते
ये तिष्ठन्ति भवन्तु तेऽपि गमने कामं [3]प्रकामोद्यताः ।
एका केवलमर्थसाधनविधौ सेनाशतेभ्योऽधिका
नन्दोन्मूलनदृष्टवीर्यमहिमा बुद्धिस्तु मा गान्मम ॥ २६ ॥

उत्थाय । एष दुरात्मनो भद्रभटप्रभृतीनाहरामि । प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वात्मगतम् । दुरात्मन् राक्षस क्वेदानीं गमिष्यसि । एषोऽहमचिराद् भवन्तम्

स्वच्छन्दमेकचरमुज्ज्वलदानशक्ति-
[4]मुत्सेकिनं [5]बलमदेन [6]विगाह्यमानम् ।
बुद्ध्या निगृह्य वृषलस्य कृते क्रियाया-
मारण्यकं गजमिव [7]प्रवणीकरोमि ॥ २७ ॥

निष्क्रान्तौ ।

इति मुद्रालाभो नाम प्रथमोऽङ्कः ।

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१ गृह्यतां दुरात्मा भागुरायणः (इति) M.T.; गृह्यतां दुरात्मा शकटदास इति। H. गृह्येतां द्वावप्येताविति H(K.C.L.). २ उषसि T.; अप्रभातायाम् M.H. ३ प्रकामोद्यमा in all but H(N.). ४ उत्सेकिना in all but H(M.). ५ मदजलेन T.H(M.). ६ विगाह्यमानम् M.T. विदह्यमानम् H. विगाह्यमानम् H(K.). ७ प्रगुणी in all but T(M.R.).

राक्षसविचारो नाम
द्वितीयोऽङ्कः ।

ततः प्रविशत्याहितुण्डिकः ।

आहितुण्डिकः ।

जाणन्ति तन्तजुत्तिं जहट्ठिदं मण्डलं अहिलिहन्ति ।
जे मन्तरक्खणपरा ते *सप्पणराहिवे [1]उवअरन्ति ॥ १ ॥

आकाशे । अज्ज किं तुमं भणासि । को तुमं त्ति । अहं खु आहितुण्डिओ जिण्णविसो णाम । किं भणासि । अहं वि अहिणा खेलिदुं इच्छामि त्ति । अह कदरं उण अज्जो वित्तिं उवजीवदि । किं भणासि । राअउलसेवओह्मि त्ति । णं खेलदि ज्जेव अज्जो अहिणा । कहं विअ । †अमन्तोसहिकुसलो वालग्गाही मत्तो मअंगआरोहो जिदकासी राअउलसेवओ त्ति एदे तिण्णि विणासमणुहोन्ति । कहं दिट्ठमत्तो अदिक्कन्तो । पुनराकाशे । अज्ज किं तुमं भणासि । किं एदेसु पेडअसमुग्गएसु त्ति । जीविआए संपादआ सप्पा । किं भणासि । पेक्खिदुं इच्छामि त्ति । पसीददु अज्जो । अट्ठाणं खु एदं । ता जदि कोदूहलं एहि एदस्सिं आवासे दंसेमि । किं भणासि । एदं खु अमच्चरक्खसस्स गेहं । णत्थि अह्मारिसाणं इह पवेसो त्ति । तेण गच्छदु अज्जो । जीविआए पसादेण अत्थि मे एत्थ पवेसो । कधं एसो वि अदिक्कन्तो । स्वगतम् । आश्चर्यम् । चाणक्यमतिपरिगृहीतं चन्द्रगुप्तमवलोक्य विफलमिव राक्षसप्रयत्नमवगच्छामि । राक्षसमतिपरिगृहीतं च मलयकेतुमवलोक्य चलितमिव राज्याच्चन्द्रगुप्तमवगच्छामि । कुतः ।

कौटिल्यधीरज्जुनिबद्धमूर्तिं मन्ये स्थिरां मौर्यनृपस्य लक्ष्मीम् ।
उपायहस्तैरपि राक्षसेन निकृष्यमाणामिव लक्षयामि ॥ २ ॥

तदेवमनयोर्बुद्धिशालिनोः सुसचिवयोर्विरोधे संशयितेव राजलक्ष्मीः ।

१ होन्ति H (M.). २ लद्धाहिआरो added before this in all but H (M.). ३ भट्टिणो added before this in all but H (M.). ४ नन्दकुललक्ष्मीः T.

* Read णिवे । † Restore the passage to its original metrical form as under:—णोसहिकुसलो वालग्गाही मत्तो मतङ्गआरोहो । जिअकासी राउलसेवओ त्ति अ विणासमणुहोन्ति ॥

विरुद्धयोर्भृशमिव [1]मन्त्रिमुख्ययो-
र्महावने वनगजयोरिवान्तरे।
अनिश्चयाद् गजवशयेव भीतया
गतागतैर्ध्रुवमिह खिद्यते श्रिया ॥ ३ ॥

तद्यावदमात्यराक्षसं पश्यामि । इति परिक्रम्य द्वारि स्थितः ॥

जानन्ति तन्त्रयुक्तिं यथास्थितं मण्डलमभिलिखन्ति ।
ये मन्त्ररक्षणपरास्ते सर्पनराधिपानुपचरन्ति ॥

...। आर्य किं त्वं भणसि । कस्त्वमिति । अहं खल्वाहितुण्डिको जीर्णविषो नाम । किं भणसि । अहमप्यहिना खेलितुमिच्छामीति । अथ कतरां पुनरार्यो वृत्तिमुपजीवति । किं भणसि । राजकुलसेवकोऽस्मीति । ननु खेलत्येवार्योऽहिना । कथमिव । अमन्त्रौषधिकुशलो व्यालग्राही मत्तो मतङ्गजारोहो । जितकाशी राजकुलसेवक इत्येते त्रयो विनाशमनुभवन्ति । कथम्। दिष्टमात्रोऽतिक्रान्त. ।...आर्य किं त्वं भणसि । किमेतेषु पेटकसमुद्गकेष्विति । जीविकायाः संपादका सर्पाः । किं भणसि । प्रेक्षितुमिच्छामीति । प्रसीदत्वार्यः अस्थानं खल्वेतत् । तस्माद्यदि कुतूहलमेह्येतस्मिन्नावासे दर्शयामि । किं भणसि । एतत् खल्वमात्यराक्षसस्य गेहं । नास्त्यस्मादृशानामिह प्रवेश इति । तेन गच्छत्वार्यः । जीविकायाः प्रसादनास्तिमेऽत्र प्रवेशः । कथमेषोऽप्यतिक्रान्तः ।

ततः प्रविशत्यासनस्थः पुरुषेणानुगम्यमानः सचिन्तो राक्षसः ।

राक्षसः । सबाष्पम् । कष्टम् ।

वृष्णीनामिव नीतिविक्रमगुणव्यापारशान्तद्विषां
नन्दानां विपुले कुलेऽकरुणया नीते नियत्या क्षयम्।
चिन्तावेशसमाकुलेन मनसा रात्रिंदिवं जाग्रतः
[2]सर्वेयं मम चित्रकर्मरचना भित्तिं विना वर्तते ॥४॥

अथ वा

नेदं विस्मृतभक्तिना न विषयव्यासङ्गमूढात्मना
प्राणप्रच्युतिभीरुणा न च मया नात्मप्रतिष्ठार्थिना।
अत्यर्थं परदास्यमेत्य निपुणं नीतौ मनो दीयते
देवः स्वर्गगतोऽपि शत्रुवधेनाराधितः स्यादिति ॥५॥

आकाशमवलोकयन् । भगवति कमलालये भृशमगुणज्ञासि ।

आनन्दहेतुमपि देवमपास्य नन्दं
सक्तासि किं कथय वैरिणि मौर्यपुत्रे।

१ इह M.T.H. इव H.(B.) २ सैवेयं in all but H.(M.N.)

दानाम्बुराजिरिव गन्धगजस्य नाशे
तत्रैव किं न चपले प्रलयं गतासि ॥६॥

अपि चानभिजाते

पृथिव्यां किं दग्धाः प्रथितकुलजा भूमिपतयः
पतिं पापं मौर्यं यदसि कुलहीनं कृतवती ।
प्रकृत्या वा काशप्रभवकुसुमप्रान्तचपला
पुरन्ध्रीणां प्रज्ञा पुरुषगुणविज्ञानविमुखी ॥७॥

अविनीते तदहमाश्रयोन्मूलनेनैव त्वामकामा करोमि । विचिन्त्य । मया तावत् सुहृत्तमस्य चन्दनदासस्य गृहे गृहजनं निक्षिप्य नगरा-
३न्निर्गच्छता न्याय्यमनुष्ठितम् । कुतः । कुसुमपुराभियोगं प्रत्यनुदासीनो राक्षस इति तत्रस्थानामस्माभिः सहैककार्याणां देवपादोपजीविनां नोद्यमः शिथिलीभविष्यति । चन्द्रगुप्तशरीरमभिद्रोग्धुमस्मत्प्रयुक्तानां
६तीक्ष्णरसदादीनामुपसंग्रहार्थं परकृत्योपजापार्थं च महता कोशसंचयेन स्थापितः शकटदासः । प्रतिक्षणमरातिवृत्तान्तोपलब्धये तत्संहतिभेदनाय च व्यापारिताः सुहृदो जीवसिद्धिप्रभृतयः । तत् किं बहुना ।

इष्टात्मजः सपदि सान्वय एव देवः
शार्दूलपोतमिव यं परिपुष्य नष्टः ।
[2]तस्यैष बुद्धिविशिखेन भिनद्मि मर्म
वर्मीभवेद्यदि न दैवममृष्यमाणम्[3] ॥८॥

ततः प्रविशति कञ्चुकी ।

कञ्चुकी ।

काम नन्दमिव प्रमथ्य जरया चाणक्यनीत्या यथा
धर्मो मौर्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि ।
तं संप्रत्युपचीयमानमपि मे लब्धान्तरः सेवया
लोभो राक्षसवज्जयाय यतते जेतुं न शक्नोति च ॥९॥

परिक्रम्य । अयममात्यराक्षसः । उपसृत्य । स्वस्ति भवते ।

राक्षसः । आर्य जाजले अभिवादये । प्रियंवदक आसनमत्रभवतः ।

३**पुरुषः ।** एदं आसणं । उवविसदु अज्जो ॥ एतदासनम् । उपविशत्वार्यः ।

कञ्चुकी । उपविश्य । कुमारो मलयकेतुरमात्यं विज्ञापयति । चिरात्प्रभृत्यार्यः परित्यक्तोचितशरीरसंस्कार इति पीड्यते मे हृदयम् ।

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१ प्रकृत्युप° H. २ तस्यैव M.T.H. ३ अमृष्यमानम् M. असह्यमानम् T.H.

यद्यपि स्वामिगुणा न शक्यन्ते विस्मर्तुं तथापि मद्विज्ञापनां मानयितुमर्हत्यार्यः । आभरणं दर्शयित्वा । इदमाभरण कुमारेण स्वशरीरादवतार्य प्रेषितं परिदधात्वमात्यः ।

राक्षसः । आर्य जाजले विज्ञाप्यतामस्मद्वचनात् कुमारः विस्मृता एव मया भवद्गुणपक्षपातेन स्वामिगुणाः । किं तु ।

न तावन्निर्वीर्यैः परपरिभवाक्रान्तिकृपणै-
र्वहाम्यङ्गैरेभिः प्रतनुमपि संस्काररचनाम् ।
न यावन्निःशेषक्षपितरिपुपक्षस्य निहितं
सुगाङ्गे [1]हेमाङ्गं नृवर तव सिंहासनमिदम् ॥१०॥

कञ्चुकी । अमात्ये नेतरि सर्वमपि सुलभं कुमारस्य । तत् प्रतिमान्यतां कुमारस्य प्रथमः प्रणयः ।

राक्षसः । आर्य कुमार इवानतिक्रमणीयवचनो भवान् । तदनुष्ठीयते कुमारस्याज्ञा ।

कञ्चुकी । भूषयित्वा । स्वस्ति भवते । साधयाम्यहं ।

राक्षसः । आर्य अभिवादये ।

कञ्चुकी निष्क्रान्तः ।

राक्षसः । प्रियंवदक ज्ञायतां कोऽप्यस्मद्दर्शनार्थी द्वारि तिष्ठति ।

पुरुषः । जं अमच्चो आणवेदि । परिक्रम्याहितुण्डिक दृष्ट्वा । अज्ज को तुमम् ॥ यदमात्य आज्ञापयति ।... आर्य कस्त्वम् ।

आहितुण्डिकः । भद्द अहं खु आहितुण्डिओ । इच्छामि अमच्चस्स पुरदो सप्पेहिं खेलिदुं ॥ भद्र अहं खल्वाहितुण्डिकः । इच्छाम्यमात्यस्य पुरतः सर्पैः खेलितुम् ।

पुरुषः । चिट्ठ जाव अमच्चस्स णिवेदेमि । राक्षसमुपसृत्य । अमच्च एसो ख सप्पजीवी इच्छदि सप्पेहिं अमच्चस्स पुरदो खेलिदुं ॥ तिष्ठ यावदमात्याय निवेदयामि । अमात्य एष खलु सर्पजीवीच्छति सर्पैरमात्यस्य पुरतः खेलितुम् ।

राक्षसः । वामाक्षिस्पन्दनं सूचयित्वा स्वगतम् । कथम् *प्रथममेव सर्पदर्शनम् । प्रकाशम् । प्रियंवदक न नः कुतूहलं [2]सर्पदर्शने । तत् परितोष्य विसर्जयैनम् ।

१ हेमाङ्क M.T H. २ सर्पेषु T.H. *Omit प्रथममेव

पुरुषः । जं अमच्चो आणवेदि । आहितुण्डिकमुपसृत्य । अज्ज एसो खु दे [1]दंसणफलेण अमच्चो पसादं करेदि । ण उण दंसणेण ॥ यदमात्य आज्ञापयति । आर्य एष खलु ते दर्शनफलेनामात्यः प्रसादं करोति । न पुनर्दर्शनेन ।

आहितुण्डिकः । भद्द विण्णवेहि मह वअणेण अमच्चं । ण केवलं अहं सप्पजीवी पाउअकवी खु अहं । ता जइ मे अमच्चो दंसणेण पसादं ण करेदि तदो एदं पत्तअं वाचेदुं पसीददु त्ति ॥ भद्र विज्ञापय मम वचनेनामात्यम् । न केवलमहं सर्पजीवी प्राकृतकविः खल्वहम् । तस्माद्यदि मेऽमात्यो दर्शनेन प्रसादं न करोति तत एतत् पत्रकं वाचयितुं प्रसीदत्विति ।

पुरुषः । पत्रं गृहीत्वा राक्षसमुपसृत्य । अमच्च एसो खु आहितुण्डिओ विण्णवेदि । ण केवलं अहं सप्पजीवी पाउअकवी खु अहं । ता जइ मे अमच्चो दंसणेण पसादं ण करेदि तदो एदं पत्तअं वाचेदुं पसीददु त्ति ॥ अमात्य एष खल्वाहितुण्डिको विज्ञापयति । न केवलमहं सर्पजीवी प्राकृतकविः खल्वहम् । तस्माद्यदि मेऽमात्यो दर्शनेन प्रसादं न करोति तत एतत् पत्रकं वाचयितुं प्रसीदत्विति ।

राक्षसः । पत्रं गृहीत्वा वाचयति ।

पाऊण णिरवसेसं कुसुमरसं अत्तणो कुसलदाए ।
जं उग्गिरेइ भमरो तं अण्णाणं कुणइ कज्जं ॥११॥

पीत्वा निरवशेषं कुसुमरसमात्मनः कुशलतया ।
यदुद्गिरति भ्रमरस्तदन्येषामज्ञानां च करोति कार्यम् ॥

विचिन्त्य स्वगतम् । अये कुसुमपुरवृत्तान्तज्ञोऽहं भवत्प्रणिधिरिति गाथार्थः । कार्यव्यग्रत्वान्मनसः प्रभूतत्वाच्च प्रणिधीनां विस्मृतम् । इदानीं स्मृतिरुपलब्धा । व्यक्तमाहितुण्डिकच्छद्मना विराधगुप्तेनानेन भवितव्यम् । प्रकाशम् । प्रियंवदक प्रवेशयैनम् । सुकविरेषः । श्रोतव्यमस्मा[2]भिः सुभाषितम् ।

पुरुषः । जं अमच्चो आणवेदि । आहितुण्डिकमुपसृत्य । उपसप्पदु अज्जो ॥ यदमात्य आज्ञापयति ।...उपसर्पत्वार्यः ।

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१ अदंसणेण (वि.) M.H. २ अस्मात् in all but H. (M.)

आहितुण्डिकः । नाट्येनोपसृत्य विलोक्य च स्वगतम् । अयममात्यराक्षसः

वामां बाहुलतां निवेश्य शिथिलं कण्ठे विवृत्तानना
स्कन्धे दक्षिणया बलान्निहितयाप्यङ्के पतन्त्या मुहुः ।
गाढालिङ्गनसङ्गपीडितमुखं यस्योद्यमाशङ्किनी
मौर्यस्योरसि नाधुनापि कुरुते वामेतरं श्रीः स्तनम् ॥१२॥

प्रकाशम् । जेदु अमच्चो ॥ जयत्वमात्यः ।

राक्षसः । विलोक्य । अये विराध—।[1] इत्यर्धोक्ते विरूढस्मृतिः । प्रियं-[2]वदक भुजङ्गैरिदानीं विनोदयामः । तद्विश्रम्यतां परिजनेन । त्वमपि स्वाधिकारमशून्यं कुरु ।

पुरुषः । जं अमच्चो आणवेदि । इति सपरिजनो निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।

राक्षसः । सखे विराधगुप्त इदमासनमास्यताम् ।

विराधगुप्तः । यदाज्ञापयत्यमात्यः । उपविष्टः ।

राक्षसः । निर्वर्ण्य सबाष्पम् । अहो देवपादोपजीविनो जनस्यावस्था ।

विराधगुप्तः । अलममात्य शोकेन । नातिचिरादमात्योऽस्मान् पुनः पुरातनीमवस्थामारोपयिष्यति ।

राक्षसः । सखे वर्णय कुसुमपुरवृत्तान्तम् ।

विराधगुप्तः*। अमात्य विस्तीर्णः कुसुमपुरवृत्तान्तः । तत् कुतः प्रभृति वर्णयामि ।

राक्षसः*। सखे चन्द्रगुप्तस्य †नगरप्रवेशात् प्रभृत्यस्मत्प्रयुक्तैस्तीक्ष्णरसदादिभिः किमनुष्ठितमिति श्रोतुमिच्छामि ।

विराधगुप्तः । एष कथयामि । अस्ति तावच्छकयवनकिरातकाम्बोजपारसीकबाह्लीकप्रभृतिभिश्चाणक्यमतिपरिगृहीतैश्चन्द्रगुप्तपर्वतेश्वरबलैरुदधिभिरिव प्रलयोच्चलितसलिलैः समन्तादुपरुद्धं कुसुमपुरम्—

राक्षसः । शस्त्रमाकृष्य ससम्भ्रमम् । आः मयि स्थिते कः कुसुमपुरमुपरोत्स्यति । विराधगुप्त क्षिप्रमिदानीम्—

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१ इत्यर्धोक्ते । ननु प्ररूढश्मश्रुः । T. इत्यर्धोक्ते । विरूढश्मश्रुः । H.

२ (प्र)वीरक in all but H(M).

*Omit the two speeches. †Read नन्दभवनप्रवेशात् ।

प्राकारं परितः शरासनधरैः *क्षिप्रं परिक्रम्यतां
द्वारेषु द्विरदैः प्रतिद्विपघटाभेदक्षमैः स्थीयताम्।
मुक्त्वा मृत्युभयं प्रहर्तुमनसः शत्रोर्बले दुर्बले
ते निर्यान्तु मया सहैकमनसो येषामभीष्टं यशः॥१३॥

विराधगुप्तः। अमात्य अलमावेगेन। वृत्तमिदं वर्ण्यते।

राक्षसः। निःश्वस्य। कथं वृत्तमिदम्। मया पुनर्ज्ञातं स एवायं काल [२]इति। शस्त्रमुत्सृज्य सास्रम्। हा देव सर्वार्थसिद्धे स्मरति ते राक्षसः प्रसादानाम्। त्वमत्र संग्रामकाले

यत्रैषा मेघनीला चरति गजघटा राक्षसस्तत्र याया-
देतत् पारिप्लवाम्भःप्लुति तुरगबलं वार्यतां राक्षसेन।
पत्तीनां राक्षसोऽन्तं नयतु बलमिति प्रेषयन् मह्यमाज्ञा-
मज्ञासीः प्रीतियोगात्स्थितमिव नगरे राक्षसानां सहस्रम्॥१४॥

विराधगुप्तः। †ततः समन्तादुपरुद्धं कुसुमपुरमवलोक्य बहुदिवसप्रभृति महदुपरोधवैशसमुपरि पौराणां परिवर्तमानमसहमाने तस्यामवस्थायां [२]पौरजनापेक्षया सुरङ्गामेत्यापक्रान्ते तपोवनाय देवे सर्वार्थसिद्धौ स्वामिविरहात् प्रशिथिलीकृतप्रयत्नेषु युष्मद्बलेषु जयघोषणाव्याघातादिमाहमानुमितान्तर्नगरवासिषु पुनर्नन्दराज्यप्रत्यानयनाय सुरङ्गया बहिरपगतेषु [१]युष्मासु चन्द्रगुप्तनिधनाय युष्मत्प्रयुक्तया विषकन्यया घातिते तपस्विनि पर्वतेश्वरे—

राक्षसः। सखे पश्याश्चर्यम्।

कर्णेनेव विषाङ्गनैकपुरुषव्यापादिनी रक्षिता
हन्तुं शक्तिरिवार्जुनं बलवती या चन्द्रगुप्तं मया।
सा विष्णोरिव विष्णुगुप्तहतकस्यात्यान्तिकप्रीतये
हैडिम्बेयमिवेत्य पर्वतनृपं तद्वध्यमेवावधीत्॥१५॥

विराधगुप्तः। अमात्य दैवस्यात्र कामचारः। किं क्रियताम्।

राक्षसः। ततस्ततः।

[३]**विराधगुप्तः।** पितृवधत्रासादपक्रान्ते कुमारे मलयकेतौ विश्वासिते पर्वतेश्वरभ्रातरि वैरोधके प्रकाशिते च चन्द्रगुप्तस्य नन्दभवनप्रवेशे

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१ नन्द in all but H (M N). २ सुरङ्गामित्य omitted in H(M N)

* Read वप्रं परि क्रम्यता † Omit ततः समन्तादुपरुद्धं कुसुमपुरम्.

च्चाणक्येनाहूयाभिहिताः सर्वे एव कुसुमपुरवासिनः सूत्रधाराः । सांवत्सरिकादेशादद्यार्धरात्रसमये* चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यति । अतः [1]प्रथमद्वारात् प्रभृति संस्क्रियतां राजभवनमिति । ततः सूत्रधारैरभिहितम् । आर्य प्रथममेव देवस्य चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यतीति सूत्रधारेण दारुवर्मणा कनकतोरणन्यासादिभिः संस्कारविशेषैः संस्कृतं प्रथमं राजभवनद्वारम् । अस्माभिरिदानीमभ्यन्तरे संस्कार आधेय इति । ततश्चाणक्यबटुनानादिष्टेन दारुवर्मणा संस्कृतं राजभवनद्वारमिति परितुष्टेन सुचिरं दारुवर्मणो दाक्ष्यं प्रशस्याभिहितम् । अचिरादस्य [2]दाक्ष्यस्य फलं दारुवर्मन्नधिगमिष्यसीति ।

राक्षसः । सोद्वेगम् । कुतश्चाणक्यबटोः परितोषः । अफलमनिष्टफलं वा दारुवर्मणः प्रयत्नमवगच्छामि । यदनेन बुद्धिमोहादथ वा राजभक्तिप्रकर्षान्नियोगकालमप्रतीक्षमाणेन जनितश्चाणक्यबटोश्चेतसि बलवान् विकल्पः ।

विराधगुप्तः । ततश्चाणक्यहतकेनानुकूललग्नवशादर्धरात्रसमये †चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यतीति शिल्पिनः पौरांश्च गृहीतार्थान् कृत्वा तस्मिन्नेव क्षणे पर्वतेश्वरभ्रातरं वैरोधकमेकासने चन्द्रगुप्तेन सहोपाविश्य कृतः पृथ्वीराज्यविभागः ।

राक्षसः । किमतिसृष्टं पर्वतेश्वरभ्रात्रे वैरोधकाय पूर्वप्रतिश्रुतं राज्यार्धम् ।

विराधगुप्तः । अथ किम् ।

राक्षसः । स्वगतम् । नियतमतिधूर्तेन तस्यापि कमप्युपांशुवधमाकल्य्य पर्वतेश्वरविनाशेन जनितस्यायशसः परिहारार्थमेषा लोकप्रसिद्धिरुपर[3]चितौ । प्रकाशम् । ततस्ततः ।

विराधगुप्तः । ततः ¶प्रथममेव प्रकाशिते चन्द्रगुप्तस्यार्धरात्रे नन्दभवनप्रवेशे कृताभिषेके विमलमुक्तागुणपरिक्षेपोपरचितपट्टमयप्रावरणप्रच्छादितशरीरे मणिमयमुकुटनियमितरुचिरमौलौ सुरभिकुसुमवैकक्षिकावभासितविपुलवक्षःस्थले परिचितदर्शनैरप्यनभिज्ञायमानाकृतौ चाणक्यहतका-

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१ पूर्व° H (N L). २ दाक्ष्यस्यानुरूपं फलं in all but H(P M). ३ उपरचिता MH, उपचिता T.

* Omit अर्धरात्रसमये † Omit चन्द्रगुप्तस्य.........क्षणे

¶ Omit प्रथममेव......प्रवेशे

देशाच्चन्द्रगुप्तोपवाह्यां चन्द्रलेखां नाम गजवशामारुह्य चन्द्रगुप्तानुयायिना राजलोकेनानुगम्यमाने देवस्य नन्दस्य भवनं प्रविशति वैरोधके युष्मत्प्रयुक्तेन सूत्रधारेण दारुवर्मणा चन्द्रगुप्तोऽयमिति मत्वा तस्योपरि पातनाय सज्जीकृतं यन्त्रतोरणम् । अत्रान्तरे बहिर्निगृहीतवाहनेषु चन्द्रगुप्तानुयायिषु युष्मत्प्रयुक्तेन चन्द्रगुप्तनिपादिना *बर्बरकेण कनकदण्डिकान्तर्निहितामसिपुत्रिकामाक्रष्टुकामेनावलम्बिता करेण कनकशृङ्खलालम्बिनी कनकदण्डिका ।

राक्षसः । स्वगतम् । उभयोरप्यस्थाने यत्नः ।

विराधगुप्तः । अथ जघनाभिघातमुत्प्रेक्षमाणा गजवधूरतिजवनतया गत्यन्तरमारूढवती । ततः प्रथमगत्यनुरोधप्रत्याकलितमुक्तेन प्रभ्रष्टलक्ष्यं पतता यन्त्रतोरणेनाकृष्टकृपाणीव्यग्रपाणिरनासादयन्नेव चन्द्रगुप्ताशया वैरोधकं हतस्तपस्वी बर्बरकः । ततो दारुवर्मणा यन्त्रतोरणनिपातनादात्मवधमाकलय्य पूर्वमेवोत्तुङ्गतोरणस्थलमारूढेन यन्त्रघट्टनबीजं लोहकीलमादाय हस्तिनीगत एव हतो वैरोधकः ।

राक्षसः । कष्टमनर्थद्वयमापतितम् । न हतश्चन्द्रगुप्तो हतौ वैरोधकबर्बरकौ दैवेन । अथ सूत्रधारो दारुवर्मा कथम् ।

विराधगुप्तः । वैरोधकपुरःसरेण पदातिलोकेनैष लोष्टघातं हतः ।

राक्षसः । सास्रम् । अहो वत्सलेन सुहृदा दारुवर्मणा वियुक्ताः स्मः । अथ तेन भिषजाभयदत्तेन किमनुष्ठितम् ।

विराधगुप्तः । सर्वमनुष्ठितम् ।

राक्षसः । सहर्षम् । अपि हतश्चन्द्रगुप्तः ।

विराधगुप्तः । दैवान्न हतः ।

राक्षसः । सविषादम् । तत् किमिति कथयसि सर्वमनुष्ठितमिति ।

विराधगुप्तः । कल्पितमनेन योगचूर्णमिश्रितमौषधं चन्द्रगुप्ताय । तत् प्रत्यक्षीकुर्वता चाणक्येन कनकभाजने वर्णान्तरमुपलभ्याभिहितश्चन्द्रगुप्तः । वृषल सविषमिदमौषधम् । न पातव्यमिति ।

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१ त्रय॰ H(M). २ परितुष्टः कथ॰ M H. ३ विष M ४ पानक...न्तरगतमुप॰ H(BC).

* Read बर्बरकेणान्तर्नि॰.

राक्षसः शठः खल्वसौ बटुः । अथ स वैद्यः कथम् ।

विराधगुप्तः । तदेवौषधं पायित उपरतः ।

राक्षसः । सविषादम् । अहो महान् विज्ञानराशिरुपरतः । अथ शयनाधिकृतस्य प्रमोदकस्य किं वृत्तम् ।

विराधगुप्तः । यदितरेषाम् ।

राक्षसः । सोद्वेगम् । कथमिव ।

विराधगुप्तः । स खलु मूर्खस्तं युष्माभिरतिसृष्टमर्थराशिं महता व्ययेनोपभोक्तुमारब्धः । ततः कुतोऽयं भूयान् धनागम इति पृच्छ्यमानो यदा वाक्यभेदान् बहूनगमत् तदा चाणक्येन विचित्रेण वधेन व्यापादितः ।

राक्षसः । सोद्वेगम् । कथमत्रापि दैवेनोपहता वयम् । अथ शायितस्य चन्द्रगुप्तस्य शरीरे प्रहर्तुमस्मत्प्रयुक्तानां नरपतिशयनगृहस्यान्तर्भित्ति सुरङ्गामेत्य निवसतां बीभत्सकादीनां को वृत्तान्तः ।

विराधगुप्तः । दारुणः ।

राक्षसः । सावेगम् । न खलु विदितास्ते तत्र निवसन्तः ।

विराधगुप्तः । अथ किम् । प्राक् चन्द्रगुप्तप्रवेशात् प्रविष्टमात्रेणैव दुरात्मना चाणक्येन शयनगृहं निपुणमवलोकयता कस्माच्चिद्भित्तिच्छिद्राद् गृहीतभक्तावयवां निष्क्रामन्तीं पिपीलिकापङ्क्तिमालोक्य पुरुषगर्भमेतद् गृहमिति* गृहीतार्थेन दाहितं तच्छयनगृहम् । तस्मिन् दह्यमाने धूमावरुद्धदृष्टयः प्रथमपिहितमनधिगम्य द्वारं सर्व एव बीभत्सकादयो ज्वलनमुपगताः ।

राक्षसः । सास्रम् । सखे पश्य दैवसंपदं दुरात्मनश्चन्द्रगुप्तस्य ।

> **कन्या तस्य वधाय या विषमयी गूढं प्रयुक्ता मया**
> **दैवात् पर्वतकस्तया विनिहतो यस्तस्य राज्यार्धहृत् ।**
> **ये शस्त्रेषु रसेषु च प्रणिहितास्तैरेव ते घातिता**
> **मौर्यस्यैव फलन्ति हन्त विविधश्रेयांसि मन्नीतयः ॥१६॥**

विराधगुप्तः । †अमात्य तथापि प्रारब्धमपरित्याज्यमेव । पश्यत्वमात्यः ।

> **प्रारभ्यते न खलु विघ्नभयेन नीचैः**
> **प्रारभ्य विघ्नविहता विरमन्ति मध्याः ।**

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* Omit गृहम् । †Omit अमात्य-

विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमगुणा[1] न परित्यजन्ति[2] ॥१७॥

राक्षसः । प्रारब्धमपरित्याज्यमेवेति प्रत्यक्षं भवतः । ततस्ततः ।

विराधगुप्तः । ततः प्रभृति चन्द्रगुप्तशरीरे सहस्रगुणमप्रमत्तश्चाणक्य एभ्य एतादृशं भवतीत्यन्विष्य निगृहीतवान् कुसुमपुरनिवासिनो युष्मदीयानाप्तपुरुषान् ।

राक्षसः । सावेगम् । अथ के के निगृहीताः ।

विराधगुप्तः । प्रथमं तावत् क्षपणको जीवसिद्धिः सनिकारं नगरान्निर्वासितः ।

राक्षसः । स्वगतम् । एतत् तावत् सह्यम् । न निष्परिग्रहं स्थानभ्रंशः पीडयति । प्रकाशम् । वयस्य कमपराधमुद्दिश्य निर्वासितः ।

विराधगुप्तः । एष राक्षसप्रयुक्तो विषकन्यया पर्वतेश्वरं व्यापादितवानिति ।

राक्षसः । स्वगतम् । साधु कौटिल्य साधु । स्वस्मिन्

परिहृतमयशः पातितमस्मासु च घातितोऽर्धराज्यहरः ।
एकमपि नीतिबीजं बहुफलतामेति यस्य तव ॥ १८ ॥

प्रकाशम् । ततस्ततः ।

विराधगुप्तः । ततश्चन्द्रगुप्तशरीरमभिद्रोग्धुमनेन व्यापारिता दारुवर्मादय इति नगरे प्रख्याप्य शकटदासः शूलमारोपितः ।

राक्षसः । सास्रम् । हा सखे शकटदास । अयुक्तस्तवायमीदृशो[3] मृत्युः । अथ वा स्वाम्यर्थमुपरतो न शोच्यस्त्वम् । वयमेव शोच्या ये नन्दकुलविनाशेऽपि जीवितुमिच्छामः ।

विराधगुप्तः । नैवम् । स्वाम्यर्थ एव साधयितव्य * इति[4] ।

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१ गुणास्त्वमिवोद्वहन्ति M II. २ After this all but H (M N Bc) insert अपि च ।

किं शेषस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत् ।
किं वा नास्ति परिश्रमो दिनपतेरास्ते न यन्निश्चलः ॥
किं त्वङ्गीकृतमुत्सृजन् कृपणवच्छ्लाघ्यो जनो लज्जते ।
निर्वाहः प्रतिपन्नवस्तुषु सतामेकं हि गोत्रव्रतम् ॥

३ अयुक्तरूप° T. ४ इति प्रयतसे T

* Read इह

राक्षसः । [1]अस्माभिरमुमेवार्थमालम्ब्य[2] न जिजीविषाम् ।
परलोकगतो देवः कृतघ्नैर्नानुगम्यते ॥ २० ॥

विराधगुप्तः[3] । अमात्य नैतदेवम् ।

युष्माभिरमुमेवार्थमालम्ब्य न जिजीविषाम् ।
परलोकगतो देवः कृतज्ञैर्नानुगम्यते ॥ २१ ॥

राक्षसः । सखे कथ्यतामपरस्यापि सुहृद्व्यसनस्य श्रवणे सज्जोऽस्मि ।

विराधगुप्तः । एतदुपलभ्य [4]चन्दनदासेनापवाहितममात्यकलत्रम् ।

राक्षसः । क्रूरस्य चाणक्यबटोर्विरुद्धमयुक्तमनुष्ठितं तेन ।

विराधगुप्तः । नन्वयुक्ततरः सुहृद्द्रोहः ।

राक्षसः । ततस्ततः ।

विराधगुप्तः । ततो याच्यमानेनापि यदा न समर्पितमनेनामात्यकलत्रं तदातिकुपितेन चाणक्यबटुना—

राक्षसः । सावेगम । न खलु व्यापादितः ।

विराधगुप्तः । न हि । गृहीतसारः सपुत्रकलत्रः संयम्य बन्धनागारे निक्षिप्तः ।

राक्षसः । तत् किं परितुष्टः कथयस्यपवाहितं राक्षसकलत्रमिति । ननु वक्तव्यं संयमितः सपुत्रकलत्रो राक्षस इति ।

प्रविश्य पटाक्षपेण **पुरुषः ।** जेदु अमच्चो । एसो खु सअडदासो पडिहारभूमिं उवट्ठिदो ॥ जयत्वमात्यः । एष खलु शकटदासः प्रतीहारभूमिमुपस्थितः ।

राक्षसः । अपि सत्यम् ।

पुरुषः । अमच्चपादोवजीविणो ण अलिअं मन्तिदुं जाणन्ति ॥ अमात्यपादोपजीविनो नालीकं मन्त्रयितुं जानन्ति ।

राक्षसः । सखे विराधगुप्त कथमेतत् ।

विराधगुप्तः । रक्षति भवितव्यता ।

राक्षसः । प्रियंवदक यद्येवं तत् किं चिरयसि । क्षिप्रं प्रवेश्य समाश्वासय माम् ।

पुरुषः । जं अमच्चो आणवेदि । निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।

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१ अस्माकम् M. २ अवलम्ब्य जिजीविषा । M., अवलम्ब्य जिजीविषाम् H. ३ The speech is omitted T. ४ उपरूढसाध्वसेन M, सौहार्देन H added after चन्दन'

ततः प्रविशति सिद्धार्थकेनानुगम्यमानः शकटदासः ।

शकटदासः । स्वगतम् ।

दृष्ट्वा मौर्यमिव प्रतिष्ठितपदं शूलं धरित्र्यास्तले
तल्लक्ष्मीमिव [1]चेतनाप्रमथनीमूढ्वा[2] च वध्यस्रजम् ।
श्रुत्वा स्वाम्यपरोपरोद्धविषमानाघाततूर्यस्वनान्
न ध्वस्तं प्रथमाभिघातकठिनं मन्ये मदीयं मनः ॥ २२ ॥

विलोक्य सहर्षम् । अयममात्यराक्षसस्तिष्ठति य एष

अक्षीणभक्तिः क्षीणेऽपि नन्दे स्वाम्यर्थमुद्वहन् ।
पृथिव्यां स्वामिभक्तानां प्रमाणे परमे स्थितः ॥२३॥

उपसृत्य । जयत्वमात्यः ।

राक्षसः । विलोक्य सहर्षम् । सखे शकटदास दिष्ट्या [3]कौटिल्यगोचरगतोऽपि त्वं दृष्टोऽसि । तत् परिष्वजस्व माम् ।

शकटदासस्तथा करोति ।

राक्षसः । चिरं परिष्वज्य । इदमासनमास्यताम् ।

शकटदासः । यदाज्ञापयत्यमात्यः । इत्युपविष्टः ।

राक्षसः । सखे शकटदास कोऽस्य मे हृदयानन्दस्य हेतुः ।

शकटदासः । सिद्धार्थकं निर्दिश्य । अनेन प्रियसुहृदा सिद्धार्थकेन घातकान् विद्राव्य वध्यस्थानादपहृतोऽस्मि ।

राक्षसः । सहर्षम् । भद्र सिद्धार्थक काममपर्याप्तमिदमस्य प्रियस्य । तथापि गृह्यताम् । इति स्वगात्रादवतार्य भूषणानि प्रयच्छति ।

सिद्धार्थकः । गृहीत्वा पादयोर्निपत्य । अमच्च एत्थ मे पढमपविट्ठस्स णत्थि कोवि परिचिदो जत्थ एदं अमच्चस्स पसादं णिक्खिविअ णिव्वुदो भविस्सं । ता इच्छामि अहं इमाए मुद्दाए मुद्दिअ अमच्चस्स भण्डाआरे ठाविदुं । जदा मे पओअणं भविस्सदि तदा गेह्लिस्सं ॥ अमात्य अत्र मे प्रथमप्रविष्टस्य नास्ति कोऽपि परिचितो यत्रैतममात्यस्य प्रसादं निक्षिप्य निर्वृतो भविष्यामि । तस्मादिच्छाम्यहमनया मुद्रया मुद्रयित्वामात्यस्यैव भाण्डागारे स्थापयितुम् । यदा मे प्रयोजनं भविष्यति तदा ग्रहीष्यामि ।

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१ चेतसः H. २ उन्मुच्य वध्य° M, मूर्धावबद्ध T. ३ कौटिल्य...गतोऽपि omitted H. ४ स्वगतम् । अअं खु अज्जोवदेसो । होदु । तह करिस्सं । प्रकाशम् ॥ अयं खल्वार्योपदेशः । भवतु । तथा करिष्यामि । added before this T H. स्वगतम् । एवं खु अज्जोवदेसेण करिस्सं । प्रकाशम् ॥ एवं खल्वार्योपदेशेन करिष्यामि । M.

राक्षसः । भवतु । को दोषः । शकटदास एवं क्रियताम् ।

शकटदासः । यदाज्ञापयत्यमात्यः । मुद्रां विलोक्य जनान्तिकम् । अमात्य भवन्नामाङ्कितेयं मुद्रा ।

राक्षसः । विलोक्यात्मगतम् । सत्यम् । नगरान्निष्क्रामतो मम हस्ताद् ब्राह्मण्योत्कण्ठाविनोदार्थं गृहीता । कथमस्य हस्तमुपागता । प्रकाशम् । भद्र सिद्धार्थक कुतस्त्वयेयमधिगता ।

सिद्धार्थकः अमच्च अत्थि कुसुमपुरे मणिआरसेट्ठी चन्दणदासो णाम । तस्स गेहदुआरे पाडिदा मए उवलद्धा ॥ अमात्य अस्ति कुसुमपुरे मणिकारश्रेष्ठी चन्दनदासो नाम । तस्य गेहद्वारपरिसरे पतिता मयोपलब्धा ।

राक्षसः । युज्यते ।

सिद्धार्थकः । अमच्च किं एत्थ जुज्जदि ॥ अमात्य किमत्र युज्यते ।

राक्षसः । महाधनानां गृहद्वारि पतितस्यैवंविधस्योपलब्धिः ।

शकटदासः । सखे सिद्धार्थक अमात्यनामाङ्कितेयं मुद्रा । तदितो बहुतरेणार्थेन भवन्तममात्यस्तोषयिष्यति । दीयतामेषा ।

सिद्धार्थकः । अज्ज णं एसो मे पसादो जं अमच्चो इमाए मुद्दाए परिग्गहं करेदि । इति मुद्रामर्पयति ॥ आर्य नन्वेष मे प्रसादो यदमात्योऽस्या मुद्रायाः परिग्रहं करोति ।

राक्षसः । सखे शकटदास अनयैव मुद्रया स्वाधिकारे वर्तितव्यं भवता ।

शकटदासः । यदाज्ञापयत्यमात्यः ।

सिद्धार्थकः । अमच्च विण्णवणीअं किं वि अत्थि ॥ अमात्य विज्ञापनीयं किमप्यस्ति ।

राक्षसः । भद्र ब्रूहि विश्रब्धम् ।

सिद्धार्थकः । जाणादि य्येव अमच्चो जह चाणक्कबडुअस्स विप्पिअं कदुअ णत्थि मे पुणो पाडलिउत्ते पवेसो । ता इच्छामि अहं अमच्चचरणे सुस्सूसिदुं ॥ जानात्येवामात्यो यथा चाणक्यबटुकस्य विप्रियं कृत्वा नास्ति मे पुनः पाटलिपुत्रे प्रवेशः । तस्मादिच्छाम्यहममात्यचरणावेव शुश्रूषितुम् ।

१ परिओसो MT.

राक्षसः । भद्र प्रियं नः । त्वदभिप्रायापरिज्ञानान्तरितोऽयमस्मदनुनयः । तदेव क्रियताम् ।

सिद्धार्थकः । सहर्षम् । अणुगिहिदोह्मि ॥ अनुगृहीतोऽस्मि ।

राक्षसः । सखे शकटदास विश्रामय सिद्धार्थकम् ।

शकटदासः । यदाज्ञापयत्यमात्यः । सिद्धार्थकेन सह निष्क्रान्तः ।

राक्षसः । सखे विराधगुप्त वर्णय वृत्तशेषम् । अपि क्षमन्तेऽस्मदुपजापं *चन्द्रगुप्तप्रकृतयः ।

विराधगुप्तः । बाढम् । क्षमन्ते । ननु[1] प्रकाशमवगम्यते—

राक्षसः । सखे किं तत्र [2]प्रकाशम् ।

विराधगुप्तः । §इदं तत्र प्रकाशम् । मलयकेतोरपक्रमणात्[3] कुपितश्चन्द्रगुप्तश्चाणक्यस्योपरीति । चाणक्योऽपि जितकाशितया तैस्तैराज्ञाभङ्गैश्चन्द्रगुप्तस्य चेतःपीडामुपचिनोति । इति ममाप्यनुभवः ।

राक्षसः । सहर्षम् । सखे विराधगुप्त गच्छ त्वमनेनैवाहितुण्डिकच्छद्मना पुनः कुसुमपुरम् । तत्र मे सुहृद् वैतालिकव्यञ्जनः †स्तनकलशो नाम प्रतिवसति । स त्वया मद्वचनाद्वाच्यः । चाणक्येन क्रियमाणेष्वाज्ञाभङ्गेषु चन्द्रगुप्तस्त्वया समुत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्यः । कार्यं चातिनिभृतं करभकहस्तेन संदेष्टव्यमिति ।

विराधगुप्तः । यदाज्ञापयत्यमात्यः । निष्क्रान्तः ।

प्रविश्य **पुरुषः** । जेदु अमच्चो । अमच्च सअडदासो विण्णवेदि । एदे खु तिण्णि अलंकारविसेसा विक्कीअन्दि । ता ‡ पच्चक्खीकरेदु अमच्चो त्ति ॥ जयत्वमात्यः । अमात्य शकटदासो विज्ञपयति । एते खलु त्रयोऽलंकारविशेषा विक्रीयन्ते । तत् प्रत्यक्षीकरोत्वमात्य इति ।

राक्षसः । विलोक्यात्मगतम् । महार्हाण्याभरणानि । प्रकाशम् । भद्र उच्यतां शकटदासः । परितोष्य विक्रेतारं गृह्यन्तामिति ।

पुरुषः । जं अमच्चो आणवेदि । निष्क्रान्तः ॥ यदमात्य आज्ञापयति ।

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१ (ननु) यथाप्रधान (vl. प्रकाश) मनुगच्छन्त्येव । M T H. २ कारणम् M H.
३ °क्रमणात् प्रभृति in all but H (K).

*Omit चन्द्रगुप्त. § Omit इदं तत्र प्रकाशम् । †Read स्तवकलशो. ‡Read ते.

राक्षसः । यावदहमपि कुसुमपुराय करभकं प्रेषयामि । उत्थाय । अपि नाम दुरात्मनश्चाणक्याच्चन्द्रगुप्तो भिद्येत । अथ वा[1]

मौर्यस्तेजसि सर्वभूतलभुजामाज्ञापको वर्तते
चाणक्योऽपि मदाश्रयादयमभूद्राजेति जातस्मयः ।
राज्यप्राप्तिकृतार्थमेकमपरं तीर्णप्रतिज्ञार्णवं
सौहार्दात् कृतकृत्यतैव नियतं लब्धान्तरा भेत्स्यति ॥२४॥

निष्क्रान्तः ।

इति राक्षसविचारो नाम द्वितीयोऽङ्कः ।

१ सिद्धमेव नः समीहितं पश्यामि । कुतः। added after this M T.

कृतककलहो नाम

तृतीयोऽङ्कः ।

ततः प्रविशति कञ्चुकी ।

कञ्चुकी ।

रूपादीन् विषयान् निरूप्य करणैर्यैरात्मलाभस्त्वया
लब्धस्तेष्वपि चक्षुरादिषु हताः स्वार्थावबोधक्रियाः ।
अङ्गानि प्रसभं त्यजन्ति पटुतामाज्ञाविधेयानि [1]ते
न्यस्तं मूर्ध्नि पदं [2]तथैव जरया तृष्णे मुधा [3]ताम्यसि ॥१॥

परिक्रम्याकाशे । भो भोः सुगाङ्गप्रासादाधिकृताः सुगृहीतनामा देवश्चन्द्रगुप्तः समाज्ञापयति । प्रवृत्तकौमुदीमहोत्सवं कुसुमपुरमवलोकयितु-
३मिच्छामि । तत्संस्क्रियन्तां सुगाङ्गप्रासादस्य भूमय इति । पुनराकाशे । किं ब्रूथ । आर्य किमविदित एवायं देवस्य कौमुदीमहोत्सवप्रतिषेध इति । आः दैवोपहताः किमनेन वः प्राणहरेण [5]कथोपोद्धातेन । शीघ्र-
६मिदानीम्

आलिङ्गन्तु गृहीतधूपसुरभीः स्तम्भान् पिनद्धस्रजः
संपूर्णेन्दुमयूखसंहतिरुचां सच्चामराणां श्रियः ।
सिंहाङ्कासनधारणाच्च सुचिरं संजातमूर्छामिव
क्षिप्रं चन्दनवारिणा सकुसुमः सेकोऽनुगृह्णातु गाम् ॥२॥

पुनराकाशे । किं ब्रूथ । आर्य इदमनुष्ठीयते देवस्य शासनमिति । भद्रास्त्वरध्वम् । अयमागतो देवश्चन्द्रगुप्तः । य एष

सुविश्रब्धैरङ्गैः पथिषु विषमेष्वप्यचलता
चिरं धुर्येणोढा गुरुरपि भुवो यास्य गुरुणा ।
धुरं तामेवोच्चैर्नववयसि वोढुं व्यवसितो
मनस्वी दम्यत्वात् स्खलति न न दुःखं च वहति ॥३॥

नेपथ्ये **प्रतीहारी ।** इदो इदो देवो ॥ इत इतो देवः ।

ततः प्रविशति राजा प्रतीहारी च ।

राजा । स्वगतम् । राज्यं हि नाम राजधर्मानुवृत्तिपरस्य नृपतेर्महदप्रीतिस्थानम् । कुतः ।

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१ मे M H २ तवैव in all but H (K). ३ मायासि M. ४ प्रासादस्योपरिभू in all but H (K). ५ कथोद्घातेन M H.

परार्थानुष्ठाने [1]रहयति नृपं स्वार्थपरता
परित्यक्तस्वार्थो नियतमयथार्थः क्षितिपतिः ।
परार्थश्चेत् स्वार्थादभिमततरो हन्त परवान्
परायत्तः प्रीतेः कथमिव रसं वेत्ति पुरुषः ॥४॥

अपि च दुराराध्या [2]लक्ष्मीरात्मवद्भिरपि राजभिः ।

तीक्ष्णादुद्विजते मृदौ परिभवत्रासान्न संतिष्ठते
मूर्खान् द्वेष्टि न गच्छति प्रणयितामत्यन्तविद्वत्स्वपि ।
शूरेभ्योऽभ्यधिकं बिभेत्युपहसत्येकान्तभीरूनपि
श्रीर्लब्धप्रसरेव वेशवनिता दुःखोपचर्या भृशम् ॥ ५ ॥

अन्यच्च [3]कृतककलहं कृत्वा स्वतन्त्रेण त्वया कंचित् कालं व्यवहर्तव्यमित्यार्यादेशः । स च कथमपि मया पातकमिवाभ्युपगतः । अथ वा शश्वदार्योपदेशसंस्क्रियमाणमतयः सर्वदैव स्वतन्त्रा वयम् । कुतः ।

इह विरचयन् साध्वीं शिष्यः क्रियां न निवार्यते
त्यजति तु यदा मार्गं मोहात् तदा गुरुरङ्कुशः ।
विनयरुचयस्तस्मात् सन्तः सदैव निरङ्कुशाः
[4]परतरमतः स्वातन्त्र्येभ्यो वयं हि पराङ्मुखाः ॥ ६ ॥

प्रकाशम् । आर्य वैहीनरे सुगाङ्गमार्गमादेशय ।

कञ्चुकी । इत इतो देवः । परिक्रम्य । अयं सुगाङ्गप्रासादः । शनैरारोहतु देवः ।

राजा । नाट्येनारुह्य दिशोऽवलोक्य । अहो शरत्समयशोभां बिभ्रतीनां दिशामतिरमणीयता । संप्रति हि

शनैः [5]श्यानीभूताः* सितजलधरच्छेदपुलिनाः†
समन्तादाकीर्णाः कलविरुतिभिः सारसकुलैः ।
चिताश्चित्राकारैर्निशि विकचनक्षत्रकुमुदै-
र्नभस्तः स्यन्दन्ते सरित इव दीर्घा दश दिशः ॥७॥

अपि च

१ जडयाति M. श्लथयाति H. २ राजलक्ष्मीः in all but H (MK). ३ कृतककलहं कृत्वा omitted in H (M) ४ पदमपि यतः स्वातन्त्र्येभ्यो न यान्ति पराङ्मुखाः H. ५ शान्ता भूताः M, शान्ताकूताः H

* Read श्येतीभूताः † Read °पुलिनैः

अपामुद्वृत्तानां निजमुपदिशन्त्या स्थितिपथं[1]
दधत्या शालीनामवनतिमुदारे सति फले ।
मयूराणामुग्रं विषमिव हरन्त्या मदमहो
कृतः कृत्स्नस्यायं विनय इव लोकस्य शरदा ॥८॥

इमामपि

भर्तुस्तथा कलुषितां बहुवल्लभस्य
मार्गे कथंचिदवतार्य तनूभवन्तीम् ।
सर्वात्मना रतिकथाचतुरेव दूती
गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नाम् ॥९॥

समन्तादवलोक्य । अये कथमप्रवृत्तकौमुदीमहोत्सवं कुसुमपुरम् । आर्य वैहीनरे अथास्मद्वचनादाघोषितः कुसुमपुरे कौमुदीमहोत्सवः ।

कञ्चुकी । अथ किम् ।

राजा । तत् किं न गृहीतमस्मद्वचनं पौरैः ।

कञ्चुकी । कर्णौ पिधाय । शान्तं पापम् । पृथिव्यामस्खलितपूर्वं देवस्य शासनं कथं पौरेषु स्खलिष्यति ।

राजा । तत् कथमप्रवृत्तकौमुदीमहोत्सवमद्यापि कुसुमपुरम् ।

धूर्तैरन्वीयमाना [2]रतिचतुरकथाकोविदैर्वेशनार्यो
नालंकुर्वन्ति रथ्याः पृथुजघनभराक्रान्तिमन्दैः प्रयातैः
अन्योन्यं स्पर्धमाना न च गृहविभवैः स्वामिनो मुक्तशङ्काः
साकं स्त्रीभिर्भजन्ते विधिमभिलषितं पार्वणं पौरमुख्याः ॥१०॥

कञ्चुकी । देव एवमेतत् ।

राजा । किमेतत् ।

कञ्चुकी । एवमिदम् ।

राजा । स्फुटं कथय ।

कञ्चुकी । प्रतिषिद्धः कौमुदीमहोत्सवः ।

राजा । सक्रोधम् । आः केन ।

कञ्चुकी । देव नातः परं विज्ञापयितुं शक्यम् ।

राजा । न खल्वार्यचाणक्येनापहृतः प्रेक्षकाणामतिशयरमणीयश्चक्षुषो विषयः ।

१ पदं TH. २ स्फुटचतुर in all but (B).

कञ्चुकी । देव कोऽन्यो जीवितुकामो देवस्य शासनमुल्लङ्घयिष्यति

राजा । शोणोत्तरे उपवेष्टुमिच्छामि ।

प्रतीहारी । देव एदं सीहासणं । उवविसदु देवो ॥ देव एतत् सिंहासनम् । उपविशतु देवः ।

राजा । उपविश्य । आर्य वैहीनरे । आर्यचाणक्यं द्रष्टुमिच्छामि ।

कञ्चुकी । यदाज्ञापयति देवः । निष्क्रान्तः ।

ततः प्रविशत्यासनस्थः स्वभवनगतः कोपानुविद्धां चिन्तां नाटयंश्चाणक्यः ।

चाणक्यः । कथम् । स्पर्धते मया सह दुरात्मा राक्षसः ।

कृतागाः कौटिल्यो भुजग इव निर्याय नगराद्
यथा [1]नन्दं हत्वा नृपतिमकरोन्मौर्यवृषलम् ।
तथाहं मौर्येन्दोः श्रियमपहरामीति कृतधीः
प्रकर्षं[2] मद्बुद्धेरतिशयितुमेष व्यवसितः ॥ ११ ॥

प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा । राक्षस विरम्यतामस्माद्दुर्व्यवसितात् । कुतः ।

उत्सिक्तः *कुसचिवदृष्टराज्यतन्त्रो
नन्दोऽसौ न भवति चन्द्रगुप्त एषः ।
चाणक्यस्त्वमपि च नैव केवलं ते
साधर्म्यं मदनुकृते[3] प्रधानवैरम् ॥ १२ ॥

विचिन्त्य । अथ वा नातिमात्रं मया मनः खेदयितव्यम् ।

मद्भृत्यैः किल नाम पर्वतसुतो व्याप्तः [4]प्रविष्टान्तरै-
रुद्युक्ताः स्वनियोगसाधनविधौ सिद्धार्थकाद्याः स्पशाः ।
कृत्वा संप्रति कैतवेन कलहं मौर्येन्दुना राक्षसं
भेत्स्यामि स्वमतेन भेदकुशलं[5] ह्येष प्रतीपं द्विषः ॥१३॥

प्रविश्य **कञ्चुकी** । कष्टं खलु सेवा ।

भेतव्यं नृपतेस्ततः सचिवतो राज्ञस्ततो वल्लभा-
दन्येभ्यश्च भवन्ति येऽस्य भवने लब्धप्रसादा विटाः ।
दैन्यादुन्मुखदर्शनापलपनैः पिण्डार्थमायस्यतः
सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृत्तिं विदुः ॥१४॥

१ नन्दान् T. २ प्रभावं M H. ३ कृतेः M T.H. ४ प्रतिष्ठा° M. प्रदिष्टा° H
५ कुशलो ह्येषः प्र° M. कुशलस्त्वेष प्र° M. कुशलो देवप्र° H

* Read सचिवविमृष्ट°

परिक्रम्यावलोक्य च । इदमार्यचाणक्यस्य गृहम् । यावत् प्रविशामि ।

प्रविश्यावलोक्य च । अहो राजाधिराजमन्त्रिणो विभूतिः ।

उपलशकलमेतद् भेदकं गोमयानां
बटुभिरुपहृतानां बर्हिषां [1]कूटमेतत् ।
शरणमपि समिद्भिः शुष्यमाणाभिरन्त[2]-
र्विनमितपटलान्तं दृश्यते जीर्णकुड्यम् ॥१५॥

तत् स्थाने खल्वस्य वृषलो देवश्चन्द्रगुप्तः । कुतः

स्तुवन्त्यश्रान्तास्याः क्षितिपतिमभूतैरपि गुणैः
प्रवाचः कार्पण्याद्यदवितथवाचोऽपि [3]पुरुषाः ।
प्रभावस्तृष्णायाः स खलु सकलः स्यादितरथा
निरीहाणामीशस्तृणमिव तिरस्कारविषयः ॥१६॥

विलोक्य सभयम् । अयमार्यचाणक्यस्तिष्ठति

यो नन्दमौर्यनृपयोः [4]परिगृह्य लोक-
मस्तोदयावतिदिशन्नविभिन्नकालम् ।
पर्यायपातितहिमोष्णमसर्वगामि
धाम्नातिशाययति धाम सहस्रधाम्नः ॥१७॥

जानुभ्यां भूमौ निपत्य । जयत्वार्यः ।

चाणक्यः । वैहीनरे किमागमनप्रयोजनम् ।

[?]**कञ्चुकी** । आर्य प्रणतिसंभ्रमचलितभूमिपालमौलिमणिशिखापिशङ्गितपादयुगलो देवश्चन्द्रगुप्त आर्यं शिरसा प्रणम्य विज्ञापयति । अकृतक्रियान्तरायमार्यं द्रष्टुमिच्छामीति ।

[6]**चाणक्यः** । वृषलो मां द्रष्टुमिच्छति । वैहीनरे न खलु वृषलस्य श्रवणमुपगतोऽयं मत्कृतः कौमुदीमहोत्सवप्रतिषेधः ।

कञ्चुकी । आर्य । अथ किम् ।

[?]**चाणक्यः** । सक्रोधम् । आः केन कथितम् ।

कञ्चुकी । सभयम् । प्रसीदत्वार्यः । स्वयमेव सुगाङ्गप्रासादगतेन देवेनावलोकितमप्रवृत्तकौमुदीमहोत्सवं पुरम् ।

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१ स्तोमम् M स्तूपम् H T. २ आभि in all but H (M). ३ कृतिनः M H. ४परिभूय in all but H(M). ५ प्रतिदिशन्नवि० M.उपदिशन्नवि० H. अदिशदप्रति०T

चाणक्यः । ज्ञातम् । ततो भवद्भिर्मदन्तरेण प्रोत्साह्य कोपितो वृषलः । किमन्यत् ।

कञ्चुकी भय नाटयंस्तूष्णीमधोमुखस्तिष्ठति ।

चाणक्यः । अहो राजपरिजनस्य चाणक्योपरि प्रद्वेषपक्षपातः । अथ क्व वृषलः ।

कञ्चुकी । आर्य सुगाङ्गगतेन देवेनाहमार्यपादमूलं प्रेषितः ।

चाणक्यः । उत्थाय । सुगाङ्गमार्गमादेशय ।

कञ्चुकी । इत इत आर्यः । उभौ परिक्रामतः ।

कञ्चुकी । एष सुगाङ्गप्रासादः । शनैरारोहत्वार्यः ।

चाणक्यः । नाट्येनारुह्यावलोक्य च । अये सिंहासनमध्यास्ते वृषलः । साधु ।

नन्दैर्वियुक्तमनपेक्षितराजवृत्तै-[1]
रध्यासितं च वृषलेन वृषेण राज्ञाम् ।
सिंहासनं सदृशपार्थिवसंगतं च
प्रीतिं [2]त्रयस्त्रिगुणयन्ति गुणा ममैते ॥१८॥

उपसृत्य । विजयतां वृषलः ।

राजा । सिंहासनादुत्थाय । आर्य चन्द्रगुप्तः प्रणमति । इति पादयोः पतति ।

चाणक्यः । पाणौ गृहीत्वा । उत्तिष्ठ वत्स ।

आ शैलेन्द्राच्छिलान्तःस्खलितसुरनदीशीकरासारशीता-
दा तीरान्नैकरागस्फुरितमणिरुचो दक्षिणस्यार्णवस्य ।
आगत्यागत्य भीतिप्रणतनृपशतैः शश्वदेव क्रियन्तां
चूडारत्नांशुगर्भास्तव चरणयुगस्याङ्गुलीरन्ध्रभागाः ॥१९॥

राजा । आर्यप्रसादादनुभूयत एवैतद् । उपविशत्वार्यः ।

उभौ यथोचितमुपविष्टौ ।

चाणक्यः । वृषल किमर्थं वयमाहूताः ।

राजा । आर्यस्य दर्शनेनात्मानमनुग्राहयितुम् ।

चाणक्यः । सस्मितम् । अलमनेन प्रश्रयेण । न निष्प्रयोजनमधिकारवन्तः प्रभुभिराहूयन्ते ।

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१ °राजैः T. २ परा प्रगुण° M T. ३ तत्प्रयोजनमभिधीयताम् । add M H

राजा । कौमुदीमहोत्सवप्रतिषेधस्य किं फलमार्यः पश्यति¶ ।

चाणक्यः । स्मितं कृत्वा । उपालब्धुं वयमाहूताः ।

राजा । नहि नहि । विज्ञापयितुम् ।

चाणक्यः । यद्येवं तर्हि विज्ञापनीयानामवश्यं शिष्येण रुचयोऽनुरोद्धव्याः ।

राजा । एवमेतत् । कः संदेहः । किंतु न कदाचिदप्यार्यस्य निष्प्रयोजना प्रवृत्तिरित्यस्ति† नः प्रश्नावकाशः ।

चाणक्यः । वृषल सम्यग् गृहीतवानसि । न प्रयोजनमन्तरा चाणक्यः स्वप्नेऽपि चेष्टते ।

राजा । अतः प्रयोजनशुश्रूषा मां मुखरयति ।

चाणक्यः । वृषल इह खल्वर्थशास्त्रकारास्त्रिविधां सिद्धिमुपवर्णयन्ति राजायत्तां सचिवायत्तामुभयायत्तां च । तत्र सचिवायत्तसिद्धेस्तव किं प्रयोजनान्वेषणेन । वयमेवात्राभियुक्ता[1] वर्तामहे ।

राजा सकोपं मुखं परावर्तयति । नेपथ्ये वैतालिकौ पठतः ।

प्रथमः ।

आकाशं [2]काशपुष्पच्छविमभिभवता भस्मना शुक्लयन्ती
शीतांशोरंशुजालैर्जलधरमलिनां क्लिश्नती कृत्तिमैभीम् ।
कापालीमुद्वहन्ती स्रजमिव धवलां कौमुदीमित्यपूर्वा
हासश्रीराजहंसा हरतु तनुरिव क्लेशमैशी शरद्वः ॥२०॥

अपि च

प्रत्यग्रोन्मेषजिह्मा क्षणमनभिमुखी रत्नदीपप्रभाणा-
मात्मव्यापारगुर्वी जनितजललवा जृम्भितैः साङ्गभङ्गैः ।
[3]नागाङ्कं मोक्तुमिच्छोः शयनमुरुफणाचक्रवालोपधानं
निद्राच्छेदाभिताम्रा चिरमवतु हरेर्दृष्टिराकेकरा वः ॥२१॥

द्वितीयः ।

सत्त्वोत्कर्षस्य धात्रा निधय इव कृताः केऽपि कस्यापि हेतो-
र्जेतारः स्वेन धाम्ना मदसलिलमुचां नागयूथेश्वराणाम् ।
दंष्ट्राभङ्गं मृगाणामधिपतय इव व्यक्तमानावलेपा
नाज्ञाभङ्गं सहन्ते नृवर नृपतयस्त्वादृशाः सार्वभौमाः ॥२२॥

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१ नियुक्ताः T H. २ तूल H. ३ नागाङ्कं M T.

¶ Read पश्यतीति ।

† Omit इत्यस्ति नः प्रश्नावकाशः ।

अपि च

भूषणाद्युपभोगेन प्रभुर्भवति न प्रभुः ।
परैरपरिभूताज्ञस्त्वमेव[1] प्रभुरुच्यते ॥ २३ ॥

चाणक्यः । स्वगतम् । प्रथमं तावद्विशिष्टदेवतास्तुतिरूपेण प्रवृत्तशरद्गुणप्रख्यापनम् । इदमपरं किमिति नावधारयामि । विचिन्त्य । आः ज्ञातम् । राक्षसस्यायं प्रयोगः । दुरात्मन् राक्षस दृश्यसे । जागर्ति खलु कौटिल्यः ।

राजा । आर्य वैहीनरे आभ्यां वैतालिकाभ्यां सुवर्णसहस्रं दापय ।

कञ्चुकी । यदाज्ञापयति देवः । परिक्रामति ।

चाणक्यः । वैहीनरे तिष्ठ तिष्ठ न गन्तव्यम् । कञ्चुकी सभयं राजानमवलोकयति । वृषल किमयमस्थाने महानर्थोत्सर्गः ।

राजा । आर्येणैवं सर्वत्र निरुद्धस्य मे बन्धनमिव राज्यं न राज्यमिव ।

चाणक्यः । स्वयमनभियुक्तानां राज्ञामेते दोषाः संभवन्ति । तद्यदि न सहसे स्वयमभियुज्यस्व ।

राजा । एते वयं स्वकर्मण्यभियुज्यामहे ।

चाणक्यः । प्रियं नः ।

राजा । यद्येवं तर्हि कौमुदीमहोत्सवप्रतिषेधस्य तावत्प्रयोजनं श्रोतुमिच्छामः ।

चाणक्यः । वृषल कौमुदीमहोत्सवानुष्ठानस्य किं प्रयोजनमित्यहमपि श्रोतुमिच्छामि ।

राजा । प्रथमं तावन्मदाज्ञाव्याघातः ।

चाणक्यः । वृषल ममापि त्वदाज्ञाव्याघात एव कौमुदीमहोत्सवप्रतिषेधस्य प्रथमं प्रयोजनम् । कुतः ।

अम्भोधीनां तमालप्रभवकिसलयश्यामवेलावनाना-
मापारेभ्यश्चतुर्णां चटुलतिमिकुलक्षोभितान्तर्जलानाम् ।
मालेवाज्ञा *सपुष्पा तव नृप रुह्यते या शिरोभिः
सा मय्येव स्खलन्ती प्रथयति विनयालंकृतं ते प्रभुत्वम् ॥२४॥

अथ त्वमपरं प्रयोजनं श्रोतुमिच्छसि तदपि कथयामि ।

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१ त्वमिव in all but H (M). २ आशीर्वचनम् added M T H. ३ निरुद्धचेष्टाप्रसरस्य M T H. ४ (एते) वयम् (अपि) स्वकर्मण्यभियुज्यामहे added M T H. ५ राजा । अथापरमपि प्रयोजनं यत् तच्छ्रोतुमिच्छामि ॥ चाण० । तदपि कथयामि । M H. * Read सुपुष्पा.

राजा । कथ्यताम् ।

चाणक्यः । शोणोत्तरे मद्वचनात् कायस्थमचलं ब्रूहि यत् भद्रभटप्रभृतीनामितोऽपरागादपक्रम्य मलयकेतुमाश्रितानां लेखपत्रं[1] दीयताम् ।

प्रतीहारी । जं अज्जो आणवेदि । निष्क्रम्य पुनः प्रविश्य । अज्ज इमं तं पत्तअं ॥ यदार्य आज्ञापयति । आर्य इदं तत् पत्रकम् ।

चाणक्यः । गृहीत्वा । वृषल श्रूयताम् ।

राजा । दत्तावधानोऽस्मि ।

चाणक्यः । वाचयति । सुगृहीतनामधेयस्य देवस्य चन्द्रगुप्तस्य सहोत्थायिनां प्रधानपुरुषाणामितोऽपक्रम्य* वध्यमलयकेतुमाश्रितानां †परिमाणलेखपत्रम्[2] । ¶प्रथमं तावद् गजाध्यक्षो भद्रभटोऽश्वाध्यक्षः पुरुदत्तो महाप्रतीहारस्य चन्द्रसेनस्य भागिनेयो डिङ्गरातो देवस्य स्वजनगन्धी महाराजो बलगुप्तो देवस्यैव कुमारसेवको राजसेनः सेनापतेः सिंहबलस्य कनीयान् भ्राता भागुरायणो मालवराजपुत्रो रोहिताक्षः क्षत्रगणमुख्यो विजयवर्मेति[3] ।

राजा । अथैतेषामपरागहेतून् श्रोतुमिच्छामि ।

चाणक्यः । वृषल श्रूयताम् । अत्र यावेतौ हस्त्यश्वाध्यक्षौ भद्रभटपुरुदत्तौ तौ स्त्रीमद्यमृगयाशीलौ हस्त्यश्वावेक्षणेऽनभियुक्तौ मयाधिकारादवरोप्य स्वजीवनमात्रेणैव स्थापितावित्यपक्रम्य स्वेन स्वेनाधिकारेण मलयकेतुमाश्रितौ । यावेतौ डिङ्गरातबलगुप्तौ तावत्यन्तलोभाभिभूतौ त्वद्दत्तं जीवनमबहु मन्यमानौ तत्र बहु लभ्यत इत्यपक्रम्य मलयकेतुमाश्रितौ । योऽप्यसौ भवतः कुमारसेवको राजसेनः स तव प्रसादादतिप्रभूतकोशहस्त्यश्वं सहसैव महदैश्वर्यमवाप्य पुनरुच्छेदशङ्कयापक्रम्य मलयकेतुमाश्रितः । योऽयं सेनापतेः सिंहबलस्य कनीयान् भ्राता भागुरायणः सोऽपि पर्वतकेन सह समुत्पन्नसौहार्दस्तत्प्रीत्या च पिता ते चाणक्येन व्यापादित इति रहसि त्रासयित्वा मलयकेतुमपवाहितवान्

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१ लेख्य M T H. २ आत्मगतम् । एते वयं देवस्य कार्येऽवहिताः स्म. । प्रकाशम् । added at the end M T, एतावदेतत् पत्रम् । superadded M T H. ३ इत्युत्पाद्य T H.

* Read अपरागादपक्रम्य † Omit परिमाण. ¶ Omit प्रथमं.

भवदपथ्यकारिषु चन्दनदासादिषु निगृह्यमाणेषु स्वदोषाशङ्कयापक्रम्य मलयकेतुमाश्रितः । तेनाप्यसौ मम प्राणरक्षक इति कृतज्ञतामनुवर्तमानेनात्मनोऽनन्तरममात्यपदमारोपितः । यावेतौ रोहिताक्षविजयवर्माणौ तावप्यतिमानित्वात् स्वदायादेभ्यस्त्वया दत्तं मानमसहमानौ मलयकेतुमाश्रितौ । इत्येषामपरागहेतवः ।

राजा । एतेषु ज्ञातापरागहेतुषु क्षिप्रं कस्मान्न प्रतिविहितमार्येण ।

चाणक्यः । वृषल न पारितं प्रतिविधातुम् ।

राजा । किमकौशलादुत प्रयोजनापेक्षया ।

चाणक्यः । कथमकौशलं भविष्यति । प्रयोजनापेक्षयैव ।

राजा । प्रयोजनमिदं श्रोतुमिच्छामि ।

चाणक्यः । श्रूयतामवधार्यतां च ।[1] इह खल्वपरक्तानां प्रकृतीनां द्विविधं प्रतिविधानमनुग्रहो निग्रहश्च । अनुग्रहस्तावदाक्षिप्ताधिकारयोर्भद्रभटपुरुदत्तयोः पुनरधिकारारोपणमेव । अधिकारश्च तादृशेषु व्यसनदोषेषु पुनरारोप्यमाणः सकलमेव राज्यस्य मूलं हस्त्यश्वमवसादयेत् । डिङ्गरातबलगुप्तयोरतिलुब्धयोः सकलराज्यप्रदानेनाप्यपरितुष्यतोरनुग्रहः कथं शक्यः । राजसेनभागुरायणयोस्तु धनप्राणनाशभीतयोः कुतोऽनुग्रहस्यावकाशः । रोहिताक्षविजयवर्मणोरपि दायादमानमसहमानयोरतिमानिनोः कीदृशोऽनुग्रहः प्रीतिं जनयिष्यति । इति परिहृतः पूर्वः पक्षः । उत्तरोऽपि वयमचिरादधिगतनन्दैश्वर्याः सहोत्थायिनं प्रधानपुरुषवर्गमुल्वणेन दण्डेन पीडयन्तो नन्दकुलानुरक्तानां प्रकृतीनामविश्वास्या स्याम इति परिहृतः । तदेवमुपगृहीतासत्कृत्य[2]पक्षो राक्षसोपदेशप्रवणो महीयसा म्लेच्छराजबलेन परिवृतः पितृवधामर्षितः पर्वतकपुत्रो मलयकेतुरस्मानभियोक्तुमुद्यतः । सोऽयं व्यायामकालो नोत्सवकाल इति दुर्गसंस्कारे प्रारब्धव्ये किं कौमुदीमहोत्सवेन ।

राजा । बहु प्रष्टव्यमत्र ।

चाणक्यः । विश्रब्धं पृच्छ । ममापि बह्वाख्येयमत्र[3] ।

१ After this H adds राजा । उभयमपि क्रियते । कथ्यताम् । चाण० । २ भृत्य M.H, कृत्य omitted T. ३ After this M H. add राजा । एष पृच्छामि । चाण० । अहमप्येष कथयामि ।

राजा । योऽस्य सर्वस्यानर्थस्य हेतुर्मलयकेतुः स कस्मादपक्रामन्नुपेक्षितः ।

चाणक्यः । [1]अनुपेक्षणे द्वयी गतिर्निगृह्येत वा प्रतिश्रुतं राज्यार्धं प्रतिपाद्येत वा । निग्रहे तावत् पर्वतकोऽस्माभिरेव व्यापादित इति कृतघ्नतायाः [2]स्वहस्तो दत्तः स्यात् । राज्यार्धप्रतिपादनेऽपि पर्वतक[3]विनाशे कृतघ्नतामात्रपरिहारः स्यात् । इति मलयकेतुरपक्रामन्नुपेक्षितः ।

राजा । अत्र तावदेवम् । राक्षसः पुनरिहैव वर्तमान आर्येणोपेक्षित इत्यत्र किमुत्तरमार्यस्य ।

चाणक्यः । राक्षसोऽपि स्वामिनि स्थिरानुरागत्वात् सुचिरमेकत्र वासाच्च* शीलज्ञानां नन्दानुरक्तानां प्रकृतीनामत्यन्तविश्वास्यः प्रज्ञापुरुषकाराभ्यामुपेतः सहायसंपदा युक्तः कोशवानिहैवान्तर्नगरे वर्तमानः खलु महान्तमन्तःकोपमुत्पादयेत् । दूरीकृतस्तु बाह्यकोपमुत्पादयन्नपि न दुःसाध्यो भविष्यति । इत्यपक्रामन्नुपेक्षितः ।

राजा । तत् किमर्थमिहस्थ एवोपायैर्नापक्रान्तः ।

चाणक्यः । कथमनुपक्रान्तो भविष्यति । ननूपायैरेवासौ हृदयेशायः शङ्कुरिवोद्धृत्य दूरीकृतः ।

राजा । कस्माद्विक्रम्य न गृहीतः ।

चाणक्यः । राक्षसः खल्वसौ । विक्रम्य गृह्यमाणः स्वयं वा विनश्येद्युष्मद्बलानि वा विनाशयेत् । एवं सत्युभयथापि दोषः । पश्य ।

स हि भृशमभियुक्तो यद्युपेयाद्विनाशं
ननु वृषल वियुक्तस्तादृशेनासि पुंसा ।
अथ तव बलमुख्यान् घातयेत् सापि पीडा
वनगज इव तस्मात् सोऽभ्युपायैर्विनेयः ॥ २५ ॥

राजा । न शक्नुमो वयमार्यस्य [4]वाचं वाचातिशयितुम् । सर्वथामात्यराक्षस एवात्र प्रशस्यतरः ।

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१ मलयकेतोरपक्रमणानुपेक्षणे M. मलयकेतावनुपेक्षितापक्रमणे H. २ स्वगं हस्तो M H. ३ विनाश. (केवलं) कृतघ्नतामात्रफलं (v.l फला) स्यात् M H T. ४ वाचा वाचं in all but H (M)

* Omit च.

[१]चाणक्यः । न भवानिति वाक्यशेषः । भो वृषल तेन किं कृतम् ।

राजा । श्रूयताम् । तेन खलु महात्मना

लब्धायां पुरि यावदिच्छमुषितं कृत्वा पदं नो गले
व्याघातो जयघोषणादिषु बलादस्मद्बलानां कृतः ।
अत्यर्थं विपुलैश्च नीतिविभवैः संमोहमापादिता
विश्वास्येष्वपि विश्वसन्ति मतयो न स्वेषु वर्ग्येषु नः ॥२६॥

चाणक्यः । विहस्य । एतत् कृतं राक्षसेन । [१]मया पुनर्ज्ञातं नन्दमिव भवन्तमुद्धृत्य भवानिव भूतले मलयकेतू राजाधिराजपदमारोपित इति ।

[३]राजा । अन्येनैवेदमनुष्ठितम् । किमत्रार्यस्य ।

चाणक्यः । अहो मत्सरिन्

आरुह्यारूढकोपस्फुरणविषमिताग्राङ्गुलीमुक्तचूडां
लोकप्रत्यक्षमुग्रां सकलरिपुकुलोत्सादद्दीर्घां प्रतिज्ञाम् ।
केनान्येनावलिप्ता *नवनवतिशतद्रव्यकोटीश्वरास्ते
नन्दाः [२]पर्यायसूनाः पशव इव हताः पश्यतो राक्षसस्य[३] ॥२७॥

राजा । नन्दकुलविद्वेषिणा दैवेन ।

चाणक्यः । दैवमविद्वांसः प्रमाणयन्ति ।

[३]राजा । विद्वांसोऽप्यविकत्थना भवन्ति ।

चाणक्यः । सकोपम् । वृषल कथं भृत्यमिव मामधिरोढुमिच्छसि ।

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१ After this is inserted राजा । अथ किम् । H, राजा । अथ किम् । एतत् कृतममात्यराक्षसेन । M, with a further addition of चाण० । before मया पुनर्ज्ञातं० २ पर्यायभूताः M T, पर्यायशूराः H. ३ After this all but T (E) add अपि च ।

गृध्रैराबद्धचक्रं वियति विचलितैर्दीर्घनिष्कम्पपक्षै-
धूमैर्ध्वस्तार्कभासां सघनमिव दिशां मण्डलं दर्शयन्तः ।
नन्दाना नन्दयन्तः पितृवननिलयान् प्राणिनः पश्य चैत्या-
निर्वान्त्यद्यापि नैते स्रुतबहलवसावाहिनो हव्यवाहाः ॥ २८ ॥

and M T. superadd राजा । अन्येनैवेदमनुष्ठितम् ॥ चाण० । आः केन ।

४ इदमनुष्ठितम् added M H.

* Read नव नवनवतिद्रव्य

शिखां मोक्तुं [1]बद्धामपि पुनरयं धावति करः
प्रतिज्ञामारोढुं पुनरपि चलत्येष चरणः ।
प्रणाशान्नन्दानां प्रशममुपयातं त्वमधुना
परीतः कालेन ज्वलयसि पुनः क्रोधदहनम् ॥ २८ ॥

राजा । आत्मगतम् । कथं सत्यमेवार्यः कुपितः । तथा हि

संरम्भस्पन्दिपक्ष्मक्षरदमलजलक्षालनक्षामयापि
भ्रूभङ्गोद्भूतधूमं ज्वलितमिव पुनः पिङ्गया नेत्रभासा ।
मन्ये रुद्रस्य रौद्रं रसमभिनयतस्ताण्डवे संस्मरन्त्या
संजातोदग्रकम्पं कथमपि धरया धारितः पादघातः ॥२९॥

चाणक्यः । कृतककोपं संहृत्य । वृषल अलमुत्तरोत्तरेण । यद्यस्मत्तो गरीयान् राक्षसोऽवगम्यते तदिदं शस्त्रं तस्मै दीयताम् । शस्त्रमुत्सृज्योत्थाय च प्रत्यक्षवदाकाशे लक्ष्य बद्ध्वा स्वगतम् । राक्षस *एष भवतः [2]कौटिल्यबुद्धिविजिगीषोर्बुद्धेः प्रकर्षः ।

चाणक्यतश्चलितभक्तिमहं सुखेन
जेष्यामि मौर्यमिति संप्रति यः प्रयुक्तः ।
भेदः किलैष भवता सकलः स एवं
संपत्स्यते बत तवैव हि दूषणाय ॥ ३० ॥

निष्क्रान्तः ।

राजा । आर्य वैहीनरे अतः प्रभृत्यनादृत्य चाणक्यं चन्द्रगुप्तः स्वयमेव राजकार्याणि करिष्यतीति गृहीतार्थाः क्रियन्तां प्रकृतयः ।

[3]कञ्चुकी । स्वगतम् । कथं निरुपपदमेव चाणक्यमिति । हन्त संहृतोऽधिकारः । अथ वा न खल्वत्र वस्तुनि †दैवदोषः ।

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१ मुक्तामपि H. २ After this is inserted कञ्चु० । देव

कुलममलिनं भद्रा मूर्तिर्मतिः श्रुतिशालिनी
भुजबलमलं स्फीता लक्ष्मीः प्रभुत्वमखण्डितम् ।
प्रकृतिसुभगा ह्येतेभावाः मदस्य च हेतवो
व्रजति पुरुषो यैरुन्मादं त एव तवाङ्कुशाः ॥

३ चाणक्यो नार्य चाणक्य इति H M. चाणक्यमिति नार्यचाणक्यमिति T.

* Omit एष भवतः कौटिल्यबुद्धि विजिगी । † Read दैवस्य दोषः

स दोषः सचिवस्यैव यदसत् कुरुते नृपः ।
याति यन्तुः प्रमादेन गजो व्यालत्ववाच्यताम् ॥३१॥

राजा । आर्य किं विचारयसि ।

कञ्चुकी । देव न किंचित् । दिष्ट्या देव इदानीं देवः संवृत्तः ।

[१]**राजा** । स्वगतम् । एवमस्मासु गृह्यमाणेषु स्वकार्यसिद्धिकामः सकामो भवत्वार्यः । प्रकाशम् ।—आर्य शीघ्रं गच्छ ।

कञ्चुकी । यदाज्ञापयति देवः । निष्क्रान्तः ।

[१]**राजा** । शोणोत्तरे अनेन शुष्ककलहेन शिरोवेदना मां बाधते । तच्छयनगृहमादेशय ।

प्रतीहारी । एदु एदु देवो ॥ एत्वेतु देवः ।

[१]आसनादुत्थाय **राजा** । स्वगतम् ।

आर्याज्ञयैव मम लङ्घितगौरवस्य
बुद्धिः प्रवेष्टुमिव भूविवरं प्रवृत्ता ।
ये सत्यमेव [२]हि गुरूनतिपातयन्ति
तेषां कथं नु हृदयं न भिनत्ति लज्जा ॥३२॥

निष्क्रान्तौ ।

इति कृतककलहो नाम तृतीयोऽङ्कः ।

१ आर्य शीघ्रं गच्छ । कञ्चु० । यदाज्ञापयति देवः । निष्क्रान्तः । omitted M T H. २ म गुरुं प्रतिमानयन्ति M H

राक्षसोद्योगो नाम
चतुर्थोऽङ्कः ।

ततः प्रविशत्यध्वगवेषः करभकः ।

करभकः । हीमाणहे हीमाणहे ।

[1]जोअणसदं समहिअं *को णाम गदागदं इह करेदि ।
अट्ठाणगमणगुव्वी पहुणो अण्णा जइ ण होदि ॥

जाव अमच्चरक्खसं पेक्खामि । परिक्रम्य । इदं भट्टिणो अमच्चरक्खसस्स गेहं । समन्तादवलोक्य । †को एत्थ दुवारिआणं । णिवेदेह भट्टिणो अमच्चरक्खसस्स एसो [2]केरभओ तुवरन्तो पाडलिउत्तादो आगदो त्ति ॥ आश्चर्यमाश्चर्यम् ।

योजनशत समधिकं को नाम गतागतमिह करोति ।
अस्थानगमनगुर्वी प्रभोराज्ञा यदि न भवति ॥

यावदमात्यराक्षस प्रेक्षे ।...इद भर्तुरमात्य राक्षसस्य गेहम् ।...कोऽत्र दौवारिकाणाम् । निवेदयत भर्त्रेऽमात्यराक्षसाय । एष करभकस्त्वरमाणः पाटलिपुत्रादागत इति ।

प्रविश्य **दौवारिकः** । भद्द सणिअं मन्तेहि । एसो अमच्चो कज्जचिन्ताजणिदेण जाअरेण समुप्पण्णसीसवेअणो अज्ज वि सअणं ण मुञ्चदि । ता चिट्ठ मुहुत्तअं । लद्धावसरो तुह आअमणं णिवेदेमि ॥ भद्र शनैर्मन्त्रयस्व । एषोऽमात्यः कार्यचिन्ताजनितेन जागरेण समुत्पन्नशीर्षवेदनोऽद्यापि शयन न मुञ्चति । तस्मात् तिष्ठ मुहूर्तम् । लब्धावसरस्तवागमनं निवेदयामि ।

करभकः । भद्दमुह तह करेहि ॥ भद्रमुख तथा कुरु ।

ततः प्रविशति शयनगतः शकटदासेन सह सचिन्तो राक्षसः ।

राक्षसः ।

मम विमृशतः कार्यारम्भे विधेरविधेयता-
[3]मपि च कुटिलां कौटिल्यस्य प्रचिन्तयतो मतिम् ।
अथ च [4]विहिते [5]तत्कृत्यानां निकाममुपग्रहे
कथमिदमिहेत्युन्निद्रस्य [6]प्रयान्त्यनिशं निशाः ॥ २ ॥

अपि च

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१ राअणिओओ माहिओ T. २ करहंओ करहओ विअ M H. ३ सहजकु० M H. अपि च कु० T. ४ विहते M. ५ मत् T ६ प्रयान्त्यनिशं निशा T
* Read जोअणसदा समहिअं † Read के

कार्योपक्षेपमादौ तनुमपि रचयंस्तस्य विस्तारमिच्छन्
बीजानां गर्भितानां फलमतिगहनं गूढमुद्भेदयंश्च ।
कुर्वन् बुद्ध्या विमर्शं प्रसृतमपि पुनः संहरन् कार्यजातं
कर्ता वा नाटकानामिममनुभवति क्लेशमस्मद्विधो वा ॥ ३ ॥

तदपि नाम* दुरात्मा चाणक्यबटुः—

उपसृत्य **दौवारिकः** । जेदु—॥ जयतु-

राक्षसः । अतिसंधातुं शक्यः स्यात् ।

दौवारिकः । अमच्चो ॥ अमात्यः ।

राक्षसः । वामाक्षिस्पन्दनं सूचयित्वा । दुरात्मा चाणक्यबटुर्जयत्वतिसंधातुं शक्यः स्यादमात्यः । प्रकाशम् । भद्र किमसि वक्तुकामः ।

दौवारिकः । अमच्च एसो करभओ पाडलिपुत्तादो आअदो इच्छदि अमच्चं पेक्खिदुं ॥ अमात्य एष करभकः पाटलिपुत्रादागत इच्छति अमात्यं प्रेक्षितुम् ।

राक्षसः । शीघ्रं प्रवेशय ।

दौवारिकः । जं अमच्चो आणवेदि । निष्क्रम्य पुरुषमुपसृत्य । भद्द उपसप्प अमच्चम् ।इति निष्क्रान्तः॥यदमात्य आज्ञापयति।...भद्र उपसर्पामात्यम्।

करभकः । उपसृत्य । जेदु अमच्चो ॥ जयत्वमात्यः ।

रासक्षः । भद्र उपविश ।

करभकः । जं अमच्चो आणवेदि । भूमावुपविशति ॥ यदमात्य आज्ञापयति ।

राक्षसः । स्वगतम् । कस्मिन् प्रयोजने मयायं प्राहित इति प्रयोजनानां बाहुल्यान्न खल्ववधारयामि । चिन्तां नाटयति ।

ततः प्रविशति वेत्रपाणिः पुरुषः ।

पुरुषः । ओशलध अय्या ओशलध । अवेध । हीमाणहे ण । पेस्कध—

दूले पच्चाशत्ती दंशणमवि दुल्लहं अधञ्ञेहिं ।
कल्लाणकुलहलाणं [3]देआणं [4]मिदेआणं ॥ ४ ॥

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१ इति added H. (वागीश्वरी) वामाक्षिस्पन्दनेन प्रस्तावगतं (vl गता) प्रतिपादयति । तथापि नोद्यमस्त्याज्यः। superadded M T. २ माणहे M T H.

३ देवाण अ (vl. व) M H, देआणं विअ T. ४ मणुस्सदेआणं T,

* Omit अपि नाम.

आकाशे । अय्या किं भणध । किंणिमित्तं ओशालणा कलीअदित्ति । अय्या एशे खु कुमाले मलयकेदू शमुप्पण्णशीशवेअणं अमच्चलक्कशं पेस्किदुं इदो आगश्चदि । ता ओशालणा कलीअदि । इति निष्क्रान्तः ॥

अपसरत । आर्याः अपसरत । अपेत आश्चर्यम् । न प्रेक्षध्वम्

दूरे प्रत्यासत्तिर्दर्शनमपि दुर्लभमधन्यैः ।
कल्याणकुलगृहाणां देवानां भूमिदेवानाम् ॥

आर्याः किं भणथ । किं निमित्तमुत्सारणा क्रियत इति । आर्याः एष खलु कुमारो मलयकेतुः समुत्पन्नशीर्षवेदनममात्यराक्षसं प्रेक्षितुमित आगच्छति । तदुत्सारणा क्रियते ।

ततः प्रविशति भागुरायणेन कञ्चुकिना चानुगम्यमानो मलयकेतुः ।

मलयकेतुः । निःश्वस्यात्मगतम् । अद्य दशमो मासस्तातस्योपरतस्य । न चास्माभिर्वृथापौरुषाभिमानमुद्वहद्भिस्तमुद्दिश्य तोयाञ्जलिरप्यावर्जितः । प्रतिज्ञातं च[1]ैतत् पुरस्तात्

वक्षस्ताडनभिन्नरत्नवलयं भ्रष्टोत्तरीयांशुकं
हाहेत्युच्चरितार्तनादकरुणं भूरेणुरूक्षालकम् ।
[2]यादृङ्मातृजनस्य शोकजनितं संप्रत्यवस्थान्तरं
शत्रुस्त्रीषु मया विधाय गुरवे देयो निवापाञ्जलिः ॥५॥

तत्किं बहुना ।

उद्यच्छता धुरमकापुरुषानुरूपां
गन्तव्यमाजिनिधनेन पितुः पथा वा
आच्छिद्य वा स्वजननीजनलोचनेभ्यो
नेयो मया रिपुवधूनयनानि बाष्पः ॥६॥

प्रकाशम् । आर्य जाजले *उच्यन्तामस्मद्वचनादनुयायिनो राजानः । एक एवाहममात्यराक्षसस्यातर्कितगमनेन प्रीतिमुत्पादयितुमिच्छामि । तत् कृतमनुगमनेनेति ।

कञ्चुकी । यदाज्ञापयति कुमारः । परिक्रम्याकाशे । भो भो राजानः कुमारः समाज्ञापयति । न खल्वहं केनचिदनुगन्तव्य इति । विलोक्य सहर्षम् । कुमारस्याज्ञानन्तरमेव सर्वे राजानो निवृत्ताः । पश्यतु कुमारः ।

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१ च omitted in all but H (M B). २ तादृङ् M T H.

* Read एक एवा......च्छामि । तदुच्यन्ता......राजानः । कृतमनुगमनेनेति ।

सोत्सेधैः स्कन्धदेशैः खरतरकविकाकर्षणात्यर्थभुग्नै-
रश्वाः कैश्चिन्निरुद्धाः खमिव खुरपुटैः खण्डयन्तः पुरस्तात् ।
कैश्चिन्मातङ्गमुख्यैर्विहतजवतया मूकघण्टैर्निवृत्ता
मर्यादां भूमिपाला जलधय इव ते देव नोल्लङ्घयन्ति ॥७॥

मलयकेतुः । आर्य त्वमपि सपरिजनो* निवर्तस्व । भागुरायण एको मामनुगच्छतु ।

कञ्चुकी । यदाज्ञापयति कुमारः । *इति सपरिजनो[1] निष्क्रान्तः ।

मलयकेतुः । सखे भागुरायण विज्ञप्तोऽहमिहागच्छद्भिर्भद्रभटप्रभृतिभिर्यथा वयममात्यराक्षसद्वारेण न कुमारमाश्रयामहे किंतु कुमारस्य सेनापतिं शिखरसेनं द्वारीकृत्य दुष्टामात्यपरिगृहीताच्चन्द्रगुप्तादपरक्ताः कुमारमाभि[2]गामिकगुणयोगादाश्रयणीयमाश्रयामहे । तन्न मया सुचिरमपि विचारयता तेषां वाक्यार्थोऽधिगतः ।

भागुरायणः । कुमार न दुर्बोधोऽयमर्थः । विजिगीषुरात्मगुणसंपन्नः प्रियहितद्वारेणाश्रयणीय इति न्याय्यमेव ।

मलयकेतुः । सखे भागुरायण नन्वमात्यराक्षसोऽस्माकं प्रियतमो हिततमश्च ।

भागुरायणः । एवमेतत् । किं त्वमात्यराक्षसश्चाणक्ये बद्धवैरो न चन्द्रगुप्ते । तद्यदि कदाचिच्चाणक्यमतिजितकाशिनमसहमानः स साचिव्यादवरोपयेत् ततो नन्दकुलभक्त्या† नन्दान्ववाय एवायमिति सुहृज्ज[3]नापेक्षया चामात्यराक्षसश्चन्द्रगुप्तेन सह संदधीत[4] । एवं सत्यस्मासु कुमारो न विश्वसेदित्ययमेषां वाक्यार्थः ।

मलयकेतुः । युज्यते । अमात्यराक्षसस्य गृहमादेशय ।

भागुरायणः । इत इतः कुमारः । परिक्रम्य । इदममात्यराक्षसस्य गृहम् । प्रविशतु कुमारः ।

मलयकेतुः । एष प्रविशामि ।

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१ ससैनिको H (B). २ आभिरामिक M T. ३ संपत्सुहृ–M, संजातसुहृ० H.
४ चन्द्रगुप्तोऽपि पितृपर्यायागत एवायमिति संधिमनुमन्येत । added in all but H (M N).

* Read सशौबिको † Read नन्दान्ववाय एवायमिति नन्दकुलभक्त्या

राक्षसः। स्वगतम् । आं स्मृतम् । प्रकाशम् । भद्र अपि दृष्टस्त्वया कुसुमपुरे वैतालिकः *स्तनकलशः ।

करभकः। अमच्च अह इं ।। अमात्य अथ किम् ।

मलयकेतुः। आकर्ण्य । सखे भागुरायण कुसुमपुरवृत्तान्तः प्रस्तूयते तन्नोपसर्पामः । शृणुमस्तावत् । कुतः ।

> [1]सत्त्वभङ्गभयाद्राज्ञां कथयन्त्यन्यथा पुरः ।
> अन्यथा विवृतार्थेषु स्वैरालापेषु मन्त्रिणः ॥८॥

भागुरायणः। यदाज्ञापयति कुमारः ।

राक्षसः। अपि तत्कार्यं सिद्धम् ।

करभकः। अमच्चस्स पसाएण सिद्धं ।। अमात्यस्य प्रसादेन सिद्धम् ।

मलयकेतुः। सखे किं तत् कार्यम् ।

भागुरायणः। गहनः खलु सचिववृत्तान्तो नैतावता परिच्छेत्तुं शक्यते । अवहितस्तावच्छ्रोतुमर्हति कुमारः ।

राक्षसः। विस्तरेण श्रोतुमिच्छामि ।

करभकः। सुणादु अमच्चो । अत्थि दाव अहं अमच्चेण आणत्तो । करभअ कुसुमपुरं गच्छिअ मह वअणेण भाणिदव्वो तुए वेआलिओ थणकलसो* जह चाणक्कहदएण तेसु तेसु अण्णाभङ्गेसु अणुचिट्ठीअमाणेसु चन्दउत्तो समुत्तेअणसमत्थेहि सिलोएहि उवसिलोअइदव्वो त्ति ।। शृणोत्वमात्यः । अस्ति तावदहममात्येनाज्ञप्तः । करभक कुसुमपुरं गत्वा मम वचनेन भणितव्यस्त्वया वैतालिकः †स्तनकलशो यथा चाणक्यहतकेन तेषु तेष्वाज्ञाभङ्गेष्वनुष्ठीयमाणेषु चन्द्रगुप्तः समुत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्य इति ।

राक्षसः। ततस्ततः ।

करभकः। तदो मए पाडलिउत्तं गदुअ सुणाविदो अमच्चसंदेसं वेआलिओ *थणकलसो । एत्थन्तरे णन्दउलविणासदूणस्स पोरजणस्स परिदोसं समुप्पादअन्तेण चन्दउत्तेण आघोसिदो कोमुदीमहोस्सवो । सो अ चिरकालपरिवट्टमाणो जणिदपरिचओ[2] अभिमदबन्धुजणसमागमो विअ ससिणेहं बहु माणिदो णअरजणेण ।। ततो मया पाटलिपुत्रं गत्वा

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१ मन्त्रभङ्ग M. २ चिरकालपवत्त(मा)ण जणिदपरिओसो M.H.

†Read थवकलसो. * Read स्तवकलशो ।

श्रावितोऽमात्यसंदेशं वैतालिकः*स्तनकलशः । अत्रान्तरे नन्दकुलविनाशदूनस्य पौरजनस्य परितोषं समुत्पादयता चन्द्रगुप्तेनाघोषितः कौमुदीमहोत्सवः । स च चिरकालपरिवर्तमानो जनितपरिचयोऽभिमतबन्धुजनसमागम इव सस्नेहं बहु मानितो नगरजनेन ।

राक्षसः । सबाष्पम् । हा देव नन्द

> **कुमुदानन्दं जगदानन्दहेतुना ।**
> **कीदृशी सति चन्द्रेऽपि नृपचन्द्र त्वया विना ॥९॥**

करभकः । तदो सो लोअलोअणाणन्दभूदो अणिच्छन्तस्स य्येव तस्स णिवारिदो चाणक्कहदएण । एत्थन्तरे †थणकलसेण चन्दउत्तसमुत्तेइआ सिलोअपरिवाडी‡ पवट्टिदा ॥ ततः स लोकलोचनानन्दभूतोऽनिच्छत एव तस्य निवारितश्चाणक्यहतकेन । अत्रान्तरे *स्तनकलशेन चन्द्रगुप्तसमुत्तेजिका श्लोकपरिपाटिः प्रवर्तिता ।

राक्षसः । कीदृशी सा ।

करभकः सत्त्वोद्रेकस्येत्यादि पूर्वोक्तं पठति ।

राक्षसः । सहर्षम् । साधु सखे *स्तनकलश साधु । काले भेदबीजमुप्तमवश्यं फलमुपदर्शयिष्यति । कुतः ।

> **सद्यःक्रीडारसच्छेदं प्राकृतोऽपि न मर्षयेत् ।**
> **किमु लोकाधिकं [3]तेजो बिभ्राणः पृथिवीपतिः ॥१०॥**

मलयकेतुः । एवमेतत् ।

राक्षसः । ततस्ततः ।

[2]**करभकः** । तदो चन्दउत्तेण अण्णाभङ्गकलुसिदेण पसंग सूइदं अमच्चस्स गुणं पसंसिअ अपब्भंसिदो अहिआरादो चाणक्कहदओ ॥ ततश्चन्द्रगुप्तेनाज्ञाभङ्गकलुषितेन प्रसङ्गसूचितममात्यस्य गुणं प्रशस्यापभ्रष्टोऽधिकाराच्चाणक्यहतकः ।

मलयकेतुः । सखे भागुरायण गुणप्रशंसया दर्शितश्चन्द्रगुप्तेन राक्षसे पक्षपातः ।

भागुरायणः । कुमार न तथा गुणप्रशंसया यथा चाणक्यबटोर्निराकरणेन ।

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1 णाअरजणस्स M H. 2 The speech is Omitted in M H. 3 धाम M H.

* Read स्तनकलश † Read थणकलश ‡ Reed परिवाडी

राक्षसः । किमर्थमेकः[1] कौमुदीमहोत्सवप्रतिषेधश्चन्द्रगुप्तस्य चाणक्यं प्रति कोपकारणमुतान्यदप्यस्ति ।

मलयकेतुः । सखे चन्द्रगुप्तस्यापरकोपकारणान्वेषणेन किं फलमेष पश्यति।

भागुरायणः । कुमार मतिमांश्चणक्यो न [2]तुच्छे प्रयोजने चन्द्रगुप्तं कोपयिष्यति । न च कृतवेदी चन्द्रगुप्त एतावता चाणक्यगौरवमुल्लङ्घयिष्यति । सर्वथा चाणक्यचन्द्रगुप्तयोः पुष्कलात् कारणाद्यो विश्लेष उत्पद्येत स अत्यन्तिको भविष्यतीति ।

करभकः । अत्थि [3]अण्णं वि चन्दउत्तस्स कोवकारणं उवेक्खिदो णेण अवक्कमन्तो कुमारो मलअकेदू अमच्चरक्खसो अ त्ति ॥ अस्त्यन्यदपि चन्द्रगुप्तस्य कोपकारणमुपेक्षितोऽनेनापक्रामन् कुमारो मलयकेतुरमात्यराक्षसश्चेति ।

राक्षसः । सहर्षम् । सखे शकटदास हस्तगतो मे चन्द्रगुप्तो भविष्यति ।

शकटदासः । इदानीं चन्दनदासस्य बन्धनान्मोक्षो भवतां च पुत्रदारैः सह समागमः । जीवसिद्धेः संप्रति क्लेशच्छेदः ।

भागुरायणः । स्वगतम् । जातः सत्यं जीवसिद्धिप्रभृतीना क्लेशच्छेदः ।

मलयकेतुः । सखे हस्तगतो मे चन्द्रगुप्तो भविष्यति इति व्याहरतः कोऽस्याभिप्रायः ।

भागुरायणः । किमन्यत् । चाणक्यादपकृष्टस्य चन्द्रगुप्तस्योद्धरणे[5] सौकर्यं पश्यति ।

राक्षसः । भद्र हृताधिकारः क्व साम्प्रतमसौ बटुः ।

करभकः । तहिं ज्जेव पाडलिउत्ते पडिवसदि ॥ तत्रैव पाटलीपुत्रे प्रतिवसति ।

राक्षसः । सावेगम् । किं तत्रैव प्रतिवसति । न तपोवनं गतः प्रतिज्ञां वा न पुनः समारूढवान् ।

करभकः । अमच्च तपोवणं गच्छदि त्ति सुणीआदि ॥ अमात्य तपोवनं गच्छतीति श्रूयते ।

राक्षसः । सखे शकटदास नेदमुपपद्यते । पश्य ।

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१ एवैकः M T H. २ निष्प्रयोजनमेव T. ३ अण्णाइं वि चन्दउत्तस्स कोवकारणाइं M H. ४ Read in continuation of the preceeding speech of राक्षसः with the omission of जीवसिद्धेः संप्रति क्लेशच्छेदः । in H. ५ उद्धरणे or सौकर्यं पश्यति । B

देवस्य येन पृथिवीतलवासवस्य
साग्रासनापनयजा निकृतिर्न सोढा।
सोऽयं स्वयंकृतनराधिपतेर्मनस्वी
मौर्यात् कथं नु परिभूतिमिमां सहेत ॥ ११ ॥

मलयकेतुः । सखे चाणक्यस्य तपोवनगमने पुनः प्रतिज्ञारोहणे वा कास्य स्वार्थसिद्धिः ।

भागुरायणः । नात्यन्तदुर्बोधोऽयमर्थः । यावच्चाणक्यश्चन्द्रगुप्ताद् दूरीभवति तावदे[2]वास्य स्वार्थसिद्धिः ।

शकटदासः । अमात्य अलमन्यथा विकल्पितेन । उपपद्यत एवैतत् । पश्यत्वमात्यः ।

राज्ञां चूडामणीन्दुद्युतिखचितशिखे मूर्ध्नि विन्यस्तपादः
स्वैरेवोत्पाद्यमानं किमिति विषहते मौर्य आज्ञाविघातम् ।
कौटिल्यः कोपनोऽपि [3]स्वयमभिचरणे ज्ञातदुःखः प्रतिज्ञां
दैवात् पूर्णप्रतिज्ञः पुनरपि न करोत्यायतिज्यानिभीतः ॥१२॥

राक्षसः । सखे शकटदास एवमेतत् । गच्छ विश्रामय करभकम् ।

शकटदासः । यदाज्ञापयत्यमात्यः । करभकेण सह निष्क्रान्तः ।

राक्षसः । अहमपि कुमारं द्रष्टुमिच्छामि ।

मलयकेतुः । उपसृत्य । अहमेवार्यं द्रष्टुमागतः ।

राक्षसः । अवलोक्य । अये कुमारः । आसनादुत्थाय । इदमासनम् । उपवेष्टुमर्हति कुमारः ।

मलयकेतुः । अयमुपविशामि । उपविशत्वार्यः । यथार्हमुपविष्टौ ।

मलयकेतुः । आर्य अपि सह्या शिरोवेदना ।

राक्षसः । कुमारस्याधिराजशब्देनातिरस्कृते कुमारशब्दे कुतो मे शिरोवेदनायाः सह्यता ।

मलयकेतुः । उरीकृतमेतदार्येण न दुष्प्रापं भविष्यति । तत् कियन्तं कालमस्माभिरेवं संभृतबलैरपि शत्रुव्यसनं प्रतीक्षमाणैरुदासितव्यम् ।

राक्षसः । कुतोऽद्यापि कालहरणस्यावकाशः । प्रतिष्ठस्व विजयाय ।

मलयकेतुः । आर्य अपि किंचिच्छत्रोर्व्यसनमुपलब्धम् ।

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१ निरपेक्षः added before चन्द्र M H. २ एव omitted in all but H (E)
३ अतिचरणे M. ४ ग्लानि T.

राक्षसः । उपलब्धम्—

मलयकेतुः । कीदृशं तत् ।

राक्षसः । सचिवव्यसनम् । किमन्यत् । अपकृष्टश्चाणक्याच्चन्द्रगुप्तः ।

मलयकेतुः । आर्य सचिवव्यसनमव्यसनमेव ।

राक्षसः । अन्येषां भूपतीनां सचिवव्यसनमव्यसनं स्यान्न पुनश्चन्द्रगुप्तस्य ।

मलयकेतुः । आर्य नैतदेवम् । चन्द्रगुप्तप्रकृतीनां चाणक्यदोषा अपरागहेतवः । तस्मिन् निराकृते प्रथममपि चन्द्रगुप्तेऽनुरक्ताः संप्रति सुतरामेव तत्रानुरागं दर्शयिष्यन्ति ।

राक्षसः । मैवम् । इह खलु द्विप्रकाराः प्रकृतयश्चन्द्रगुप्तसहोत्थायिन्यो नन्दकुलानुरक्ताश्च । तत्र चन्द्रगुप्तसहोत्थायिनीनां चाणक्यदोषा अपरागहेतवो न नन्दकुलानुरक्तानाम् । तास्तु नन्दकुलमनेन पितृकुलभूतं कृतघ्नेन घातितमित्यपरागामर्षाभ्यां विप्रकृताः सत्यः स्वाश्रयमलभमानाश्चन्द्रगुप्तमनुवर्तन्ते । त्वादृशं पुनः प्रतिपक्षोद्धरणे संभावितशक्तिमभियोक्तारमासाद्य क्षिप्रमेनं परित्यज्य त्वामेवाश्रयिष्यन्ते । अत्र निदर्शनं वयमेव ।

मलयकेतुः । आर्य किमेतदेकमेव सचिवव्यसनमभियोगकारणं चन्द्रगुप्तस्याहोस्विदन्यदप्यस्ति ।

राक्षसः । कुमार किमन्यैर्बहुभिः । एतद्धि प्रधानतमम् ।

मलयकेतुः । आर्य कथमिव प्रधानतमम् । किमिदानीं चन्द्रगुप्तः स्वकार्यधुरामन्यत्र मन्त्रिणि समासज्य स्वयं प्रतिविधातुमसमर्थः ।

राक्षसः । बाढम् । असमर्थः । स्वायत्तसिद्धिषु भूमिपालेष्वेतत् संभवति । चन्द्रगुप्तस्तु दुरात्मा नित्यं सचिवायत्तसिद्धिरेव स्थितश्चक्षुर्विकल इवाप्रत्यक्षलोकव्यवहारः कथमिव स्वयं प्रतिविधातुं समर्थः स्यात् ।

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१ मल० । ननु विशेषतश्चन्द्रगुप्तस्य ॥ राक्ष० । किं कारणम् ॥ मल० । in place of मल० । आर्य नैतदेवम् ॥ H. २ सिद्धावेव (अव) स्थितः M T H ३ After this all but H(M N B) insert कुत. । अत्युच्छ्रिते०andअपि च ।

अत्युच्छ्रिते मन्त्रिणि पार्थिवे च विष्टभ्य पादावुपतिष्ठते श्रीः ।
सा स्त्रीस्वभावादसहा भरस्य तयोर्द्वयोरेकतरं जहाति ॥

नृपोऽपकृष्टः सचिवात् तदर्पणः
स्तनंधयोऽत्यन्तशिशुः स्तनादिव ।
अदृष्टलोकव्यवहारमूढधी–
र्मुहूर्तमप्युत्सहते न वर्तितुम् ॥१३॥

मलयकेतुः । स्वगतम् । दिष्ट्या न सचिवायत्तसिद्धिरस्मि । प्रकाशम् । यद्यप्येवं तथापि बहुष्वभियोगकारणेषु सत्सु सचिवव्यसनिनं[1] शत्रुम-
३भियोक्तुरैकान्तिकी सिद्धिर्भवति ।

राक्षसः । ऐकान्तिकीमेव सिद्धिमवगन्तुमर्हति कुमारः । कुतः ।

त्वय्युत्कृष्टबलेऽभियोक्तरि नृपे नन्दानुरक्ते पुरे
चाणक्ये चलिताधिकारविमुखे मौर्ये नवे राजनि ।
स्वाधीने मयि (इत्यर्धोक्ते लज्जां नाटयन्)
मार्गमात्रकथनव्यापारयोगोद्यमे
त्वद्वाञ्छान्तरितानि संप्रति विभो तिष्ठन्ति साध्यानि नः॥१४॥

मलयकेतुः । यद्येवमभियोगकालमार्यः पश्यति ततः किमास्यते ।

उत्तुङ्गास्तुङ्गकूलं द्रुतमदसलिलाः प्रस्यन्दिसलिलं
श्यामाः श्यामोपकण्ठद्रुममतिखराः कल्लोलमुखरम् ।
स्रोतःखातावसीदत्तटमुरुदशनैरुत्सादिततटाः
शोणं सिन्दूरशोणा मम [2]गजपतयोऽपास्यन्तु शतशः॥१५॥

अपि च

गम्भीरगर्जितरवाः स्वमदाम्बुमिश्र–
वमासारवर्षिणम्* शीकरमुद्गिरन्त्यः ।
विन्ध्यं विकीर्णसलिला इव मेघमाला
रुन्धन्तु[3] वारणघटा नगरं मदीयाः ॥ १६ ॥

भागुरायणेन सह निष्क्रान्तो मलयकेतुः ।

राक्षसः । कः कोऽत्र भोः ।

प्रविश्य **पुरुषः** । आणवेदु अमच्चो ॥ आज्ञापयत्वमात्यः ।

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१ व्यसनमभियुञ्जानस्य शत्रु० in all but H(M). २ पतयः पास्यन्ति M T H.
३ रोत्स्यान्ति M H. * Read इह

राक्षसः । प्रियंवदकं[1] सांवत्सरिकाणां द्वारि कस्तिष्ठति ।

पुरुषः । खवणओ–[2] ।। क्षपणकः—

६ आनिमित्तं सूचयित्वा **राक्षसः** । कथम् *प्रथममेव क्षपणकः[3] ।

पुरुषः । जीवसिद्धी ।। जीवसिद्धिः ।

राक्षसः । अबीभत्सदर्शनं कार[4]यित्वा †प्रवेशयैनम् ।

९ **पुरुषः** । जं अमच्चो आणवेदि । निष्क्रान्तः ।। यदमात्य आज्ञापयति ।

प्रविश्य **क्षपणकः** ।

> **शाशणमलिहन्ताणं पडिवय्यध मोहवाधिवेय्याणं ।**
> **ये पढममेत्तकडुअं पश्चापश्चं उवदिशन्दि ॥ १७ ॥**

उपसृत्य । **शावगा धम्मशिद्धी होदु ॥**

> शासनमर्हतां प्रतिपद्यध्वं मोहव्याधिवैद्यानाम् ।
> ये प्रथममात्रकटुक पश्चात्पथ्यमुपदिशन्ति ॥

श्रावक धर्मसिद्धिर्भवतु ।

राक्षसः । भदन्त निरूप्यतां तावदस्माकं प्रस्थानादिवसः ।

३ **क्षपणकः** चिन्तयित्वा । **शावगा णिलूविदे आ मज्झण्णादो णिव्वुत्तशा[5]-मस्तकल्लाणा पुण्णमाशी[6] । तुह्माणं उत्तलाए दिशाए दक्खिण दिशं पस्तिदाणं अ दक्खिणे[7] णक्खत्ते । अवि अ**

> **अस्ताहिमुहे शूले उदिदे शंपुण्णमण्डले चन्दे ।**
> **गमणे बुधश्श[8] लग्गे उदिदस्तमिदम्मि केदुम्मि ॥१८॥**

६ श्रावक निरूपितः । आ मध्याह्नान्निर्वृत्तसमस्तकल्याणा पौर्णमासी । युष्माकमुत्तरस्या दिशो दक्षिणां दिश प्रस्थितानां च दक्षिण नक्षत्रम् ।

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१ ज्ञायता added after this M H २ जं अमच्चो आणवेदि । निष्क्रम्य पुन. प्रविष्य । अमच्च एसो खु संवच्छरिओ added before this M H ३ क्षपणकदर्शनम् M ४ कृत्वा T H. ५ णिवुत्तसत्तसकला M, णिवुत्तशअलदोशा H णिवुत्तसअलकल्लाणा T ६ तिही (भोदि) शपुण्ण चन्दा added before this M T H. ७ दनाकिणदुवालिए in all but H (L). ८ बुधश्श M.

* Omit प्रथममेव. † Omit कारयित्वा.

अपि च

अस्ताभिमुखे शूर उदिते सपूर्णमण्डले चन्द्रे ।
गमने बुधस्य लग्नमुदितास्तमिते च केतौ ।

राक्षसः । भदन्त तिथिरेव तावन्न शुध्यति ।

क्षपणकः । शावगा एक्कगुणातिधी चउग्गुणे णऽकत्ते* चउशदगुणे अलग्गे एशे योइशिअशिद्धन्ते[१]।

ता

लग्गे [२]होदि शुलग्गे [३]शोम्मम्मि गहे यहाहि दुल्लग्गं ।
पाविहि[४] दीहं लाहं चन्दश्श बलेण गश्चन्ते ॥ १९ ॥

श्रावक एकगुणा तिथिश्चतुर्गुणं नक्षत्रं । चतुःशतगुणं लग्नं एष ज्यौतिषिकसिद्धान्तः ॥

तत्

लग्नं भवति सुलग्नं सौम्ये ग्रहे जहाहि दुर्लग्नम् ।
प्राप्नुहि दीर्घं लाभं चन्द्रस्य बलेन गच्छन् ॥

राक्षसः । भदन्त अपरैः सांवत्सरिकैः सह संवाद्यताम् ।

क्षपणकः । शंवादेदु शावगे । हगे उण गमिश्शं ॥ संवादयतु श्रावकः । ३अह पुनर्गमिष्यामि ।

राक्षसः । [५]कथम् । कुपितो भदन्तः ।

क्षपणकः । कुविदे ण तुह्माणं भदन्ते ॥ कुपितो न युष्माक भदन्तः ।

६**राक्षसः** । कस्तर्हि ।

क्षपणकः । भअवं कदन्ते । येण अत्तणो पऽकं उज्झिअ पलश्श पऽकं पमाणीकलेशि । निष्क्रान्तः ॥ भगवान् कृतान्तः । येनात्मनः पक्षमुज्झित्वा ९परस्य पक्षं प्रमाणीकरोषि ।

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१ The passage appears in a metrical form as under in M T H एक्कगुणा (भोदि) तिधी चउग्गुणे (भोदि) णऽकत्ते । चउशस्टिगुणे लग्गे एशे (दीसदि) यो दिशि अतन्त (v l जोइस and जोइसतन्त) शिद्धंते २ होहि H. ३ कूलग्गहं पलिहलिज्जासु M, सोमम्मि गहम्मि जइवि । दुल्लग्गे, T, शोमं पि गहं यहाहि दुल्लग्गं H ४ वहेहि...सिर्द्धि T, पाविहिशि दीह्मा H ५ न खलु कुपितो भदन्तः । in all but H (M)

* Read शदगुणे अ चन्दे ।

राक्षसः । प्रियंवदक का वेला वर्तते ।

पुरुषः । अमच्च अत्थाहिलासी सूरो ॥ अमात्य अस्ताभिलाषी सूरः ।

१२ **राक्षसः** । आसनादुत्थाय विलोक्य । अये अस्ताभिलाषी भगवान् भास्करः । संप्रति हि

आविर्भूतानुरागाः क्षणमुदयगिरेरुज्जिहानस्य भानोः
पर्णच्छायैः पुरस्तादुपवनतरवोऽदूरमाश्वेव गत्वा ।
एते तस्मिन् निवृत्ताः पुनरपरगिरिप्रान्तपर्यस्तबिम्बे
प्रायो भृत्यास्त्यजन्ति प्रचलितविभवं स्वामिनं सेवमानाः॥२०॥

निष्क्रान्तौ ।

इति राक्षसोद्योगो नाम चतुर्थोऽङ्कः ।

कूटलेखो नाम
पञ्चमोऽङ्कः ।

ततः प्रविशति समुद्र लेखमलंकारपेटिकां चादाय सिद्धार्थकः ।

सिद्धार्थकः । हीमाणहे ।

बुद्धिजलणिज्झरेहिं सिच्चन्ती देसकालकलसेहिं ।
दंसिस्सदि कज्जफलं गरुअं चाणक्कणीदिलदा ॥ १ ॥

ता गहीदो मए अज्जचाणक्केण पढमलेहिदो अमच्चरक्खसस्स मुद्दालञ्छिदो अअं लेहो तस्स य्येव मुद्दालञ्छिदा इअं अ आहरणपेडिआ । चलिदो ह्मि किल पाडलिउत्तं । जाव गच्छामि । परिक्रम्यावलोक्य च । कहं खवणओ आअच्छदि । जाव से आअमणं पडिवालेमि ॥

आश्चर्यम् ।

बुद्धिजलनिर्झरैः सिच्यमाना देशकालकलशैः ।
दर्शयिष्यति कार्यफलं गुरुकं चाणक्यनीतिलता ॥

तद् गृहीतो मयार्यचाणक्येन प्रथमलेखितोऽमात्यराक्षसस्य मुद्रालाञ्छितोऽयं लेखस्तस्यैव मुद्रालाञ्छितेयं चाभरणपेटिका । चलितोऽस्मि किल पाटलिपुत्रम् । यावद् गच्छामि ।...कथं क्षपणक आगच्छति । यावदस्यागमनं प्रतिपालयामि ।

प्रविश्य **क्षपणकः** ।

अलिहन्ताणं पणमामो ये गम्भीलदाइ बुद्धीए ।
लोउत्तलहि लोए शिद्धिं मग्गेहिं गच्छन्ति ॥ २ ॥

अर्हतः प्रणमामो ये गम्भीरतया बुद्धेः ।
लोकोत्तरैर्लोके सिद्धिं मार्गैर्गच्छन्ति ॥

सिद्धार्थकः । भदन्त वन्दामि ॥ भदन्त वन्दे ।

क्षपणकः । शावगा धम्मशिद्धी होदु । निर्वर्ण्य । शावगा पस्ताणशमुव्वहणे *किदव्ववशाअं तुमं पेक्खामि ॥ श्रावक धर्मसिद्धिर्भवतु । ...। श्रावक प्रस्थानसमुद्वहने कृतव्यवसाय त्वां प्रेक्षे ।

सिद्धार्थकः । कहं भदन्तो जाणादि ॥ कथं भदन्तो जानाति ।

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१ जीव मे (vl से) असउणभूदं दंसणं (ता) आदित्त (vl सुद्ध) दंसणेण पडिहणामि (vl पाडिहरामि) H M जाव...दंसणं मह संमदं एव्व ता ण पडिहरामि T. समुद्दसंतलण किद० M, २ अस्ताण शंतलण कद० H.

* Read पस्ताणे.

क्षपणकः । शावगा किं एत्थ याणिदव्वं । एशे दे [1]मग्गदंशणकुशले लेहे अ शूएदि ॥ श्रावक किमत्र ज्ञातव्यम् । एष ते मार्गदर्शनकुशलो लेखश्च सूचयति ।

सिद्धार्थकः । जाणिदं भदन्तेन । देसन्तरं पत्थिदो ह्मि । ता कहेदु भदन्तो कीदिसो अज्ज दिवसो त्ति । ज्ञात भदन्तेन । देशान्तर प्रस्थितो ऽस्मि । तस्मात् कथयतु भदन्तः कीदृशोऽद्य दिवस इति ।

क्षपणकः । विहस्य । शावगा मुण्डं मुण्डाविअ णक्खत्ताणि पुश्चाशि ॥ श्रावक मुण्ड मुण्डयित्वा नक्षत्राणि पृच्छासि ।

सिद्धार्थकः । भदन्त संपदं वि किं जादं । कहेहि । जदि अणुऊलं भविस्सदि तदो गमिस्सं। अण्णधा णिवत्तिस्सं ॥ भदन्त साम्प्रतमपि कि जातम् । कथय । यद्यनुकूलं भविष्यति ततो गमिष्यामि । अन्यथा निवर्तिष्ये ।

क्षपणकः । शावगा ण शंपदं एदस्सिं मलयकेदुकडए अणुऊलेण[2] गश्चीअदि ॥ श्रावक न सांप्रतमेतस्मिन्मलयकेतुकटकेऽनुकूलेन गम्यते ।

सिद्धार्थकः । भदन्त कहेहि कुदो एदम् ॥ भदन्त कथय कुत एतत् ।

क्षपणकः । शावगा णिशामेहि । पढमं दाव एत्थ *कडए लोअश्श अणिवालिदा णिग्गमप्पवेशा आशि । दाणिं इदो पच्चाशण्णे कुशुमपुले ण केवि अमुद्दालञ्छिदे णिग्गमिदुं पवेस्टुं वा अणुमोदीअदि । ता यदि भाउलायणश्श मुद्दाए लञ्छिदे शि तदो गश्च वीशद्धे । अण्णधा चिष्ठ णिहुदे । मा गुम्माहिआरिएहिं शंयमिदकलचलणे लाअउलं पवेशीअशि ॥ श्रावक निशामय । प्रथम तावदत्र कटके लोकस्यानिवारिता निर्गमप्रवेशा आसन् । इदानीमितः प्रत्यासन्ने कुसुमपुरे न कोऽप्यमुद्रालाञ्छितो निर्गन्तुं प्रवेष्टुं वानुमोद्यते । तस्माद्यदि मुद्रया लाञ्छितोऽसि ततो गच्छ विश्रब्धः । अन्यथा तिष्ठ निभृतः । मा गुल्माधिकारिभिः संयमितकरचरणो राजकुलं प्रवेश्यसे ।

सिद्धार्थकः । किं न जाणादि भदन्तो जह अहं अमच्चरक्खसस्स केरओ सिद्धत्थओ । ता अमुद्दालञ्छिदं वि मं णिक्कमन्तं कस्स सत्ती

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१ मग्गणाओकण्णधारे M, मग्गादेशकुशले शउणे कलगदे T.H. २ अणुऊलेण अणणुऊलेण वा (अगहिदमुद्देण) गश्चीअदि । M H, अणुउलं भविस्सादि । T.

* Omit कडए

णिवारेदुं ॥ किं न जानाति भदन्तो यथाहममात्यराक्षसस्य सिद्धार्थकः । तस्मादमुद्रालाञ्छितमपि मां निष्क्रामन्तं कस्य शक्तिर्निवारयितुम् ।

क्षपणकः । शावगा लक्खशस्स पिशाचस्स वा केलगे होहि । ण उण दे अमुद्दालञ्छिदस्स इदो णिक्कमणोवाए ॥ श्रावक राक्षसस्य पिशाचस्य वा भव । न पुनस्तेऽमुद्रालाञ्छितस्येतो निष्क्रमणोपायः ।

सिद्धार्थकः । भदन्त मा कुप्प । भण मे कज्जसिध्धी होदु त्ति ॥ भदन्त मा कुप्य । भण मे कार्यसिद्धिर्भवत्विति ।

क्षपणकः । शावगा गश्च । होदु दे कय्यसिद्धी । हगे वि भाउलायणादो मुद्दं याचेमि । निष्क्रान्तौ ॥ श्रावक गच्छ । भवतु ते कार्यसिद्धिः । अहमपि भागुरायणान्मुद्रां याचे ।

इति प्रवेशकः ।

ततः प्रविशति पुरुषेणानुगम्यमानो भागुरायणः ।

भागुरायणः । स्वगतम् । अहो वैचित्र्यमार्यचाणक्यनीतेः ।

> मुहुर्लक्ष्योद्भेदा मुहुरधिगमाभावगहना
> मुहुः संपूर्णाङ्गी मुहुरतिकृशा कार्यवशतः ।
> मुहुर्नश्यद्बीजा मुहुरपि बहुप्रापितफले-
> त्यहो चित्राकारा नियतिरिव नीतिर्नयविदः ॥३॥

प्रकाशम् । भासुरक न मां दूरीभवन्तमिच्छति कुमारः । अतोऽस्मिन्नेवास्थानमण्डपे न्यस्यतामासनम् ।

पुरुषः । एदं आसणं । उवविसदु अज्जो ॥ एतदासनम् । उपविशत्वार्यः ।

भागुरायणः । उपविश्य । यः कश्चिन्मुद्रार्थी मां द्रष्टुमिच्छेत् स त्वया प्रवेशयितव्यः ।

पुरुषः । जं अज्जो आणवेदि । निष्क्रान्तः ॥ यदार्य आज्ञापयति ।

भागुरायणः । स्वगतम् । *कष्टम् । एवमस्मासु स्नेहवान् कुमारो मलयकेतुरतिसंधातव्य इत्यहो दुष्करम् । अथ वा

> कुले लज्जायां च स्वयशसि च माने च विमुखः
> शरीरं विक्रीय क्षणिकधनलोभाद्[2] धनवति ।

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1 पाडलिउत्तं गन्तुं added after this M. 2 °धनलोभाद् M. °मपि लोभाद्.
* Omit स्वगतम् । कष्टम् ।

तदाज्ञां कुर्वाणो हितमहितमित्येतदधुना
विचारातिक्रान्तः किमिति परतन्त्रो विमृशति ॥४॥

ततः प्रविशति प्रतीहार्यानुगम्यमानो मलयकेतुः ।

मलयकेतुः । स्वगतम् । अहो राक्षसं प्रति विकल्पबाहुल्यादाकुला मे बुद्धिर्न निश्चयमाधिगच्छति । कुतः ।

भक्त्या नन्दकुलानुरागदृढया नन्दान्वयालम्बिना
किं चाणक्यनिराकृतेन कृतिना मौर्येण संधास्यते ।
स्थैर्यं भक्तिगुणस्य वा विगणयन् किं सत्यसंधो भवे-
दित्यारूढकुलालचक्रमिव मे चेतश्चिरं भ्राम्यति ॥५॥

प्रकाशम् । विजये क्व भागुरायणः ।

प्रतीहारी । कुमार एसो खु कडआदो णिक्कमिदुकामाणं मुद्दासंपदाणं अणुचिट्ठादि ॥ कुमार एष खलु कटकान्निष्क्रामितुकामानां मुद्रासंप्रदानमनुतिष्ठति ।

मलयकेतुः । विजये मुहूर्तमसंचारा भव । यावदस्य पराङ्मुखस्यैव पाणिभ्यां नयने पिदधामि ।

प्रतीहारी । जं कुमारो आणवेदि ॥ यत्कुमार आज्ञापयति ।

प्रविश्य **पुरुषः** । अज्ज एसो खु खवणओ मुद्दाणिमित्तं अज्जं पेक्खिदु इच्छदि ॥ आर्य एष खलु क्षपणको मुद्रानिमित्तमार्यं प्रेक्षितुमिच्छति ।

भागुरायणः । प्रवेशय ।

पुरुषः । जं अज्जो आणवेदि । निष्क्रान्तः ॥ यदार्य आज्ञापयति ।

प्रविश्य **क्षपणकः** । शावगा धम्मशिद्धी होदु ॥ श्रावक धर्मसिद्धिर्भवतु ।

भागुरायणः । स्वगतम् । अये राक्षसस्य मित्रं जीवसिद्धिः । प्रकाशम् । भदन्त न खलु राक्षसस्य प्रयोजनं किंचिदुद्दिश्य गम्यते ।

क्षपणकः । कर्णौ पिधाय । शान्तं पावं । शावगा तहिं गमिश्शं यहिं लक्कशश्श णामं वि ण शुणीअदि ॥ ...शान्त पापम् । श्रावक तत्र गमिष्यामि यत्र राक्षसस्य नामापि न श्रूयते ।

भागुरायणः । बलीयान् सुहृदि प्रणयकोपः । तत् किमपराद्धं राक्षसेन भदन्तस्य ।

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१ वाधिगणयन् T. २ संपादणं T. ३ पिशाचस्स वा added after this MT.

क्षपणकः। शावगा ण मम किंवि लक्कशेण अवलद्धं। शयं य्येव
२१मन्दभग्गो अत्तणो अवलज्झामि ॥ श्रावक न मम किमपि राक्षसेनापराद्धम्। स्वयमेव मन्दभाग्य आत्मनोऽपराध्यामि।

भागुरायणः। भदन्त वर्धयसि मे कुतूहलम्—

२४मलयकेतुः। स्वगतम्। मम च।

भागुरायणः।—श्रोतुमिच्छामि।

मलयकेतुः। स्वगतम्। अहमपि।

२७क्षपणकः। शावगा किं एदिणा शुदेण ॥ श्रावक किमेतेन श्रुतेन।

भागुरायणः। यदि रहस्यं तत् तिष्ठतु।

क्षपणकः। णहि लहश्शं ॥ नहि रहस्यम्।

३०भागुरायणः। यदि न रहस्यं तत् कथ्यताम्।

क्षपणकः। शावगा ण लहश्शं एदं। तहवि ण कहिश्शं ॥ श्रावक न रहस्यमेतत्। तथापि न कथयिष्यामि।

३३भागुरायणः। अहमपि मुद्रां न दास्यामि।

क्षपणकः। स्वगतम्। युक्तमिदानीमर्थिने कथयितुम्। प्रकाशम्। का गदी। एशे णिवेदेमि शुणादु शावगे। अस्ति दाव हगे मन्दभग्गे पढमं पाडलिउत्ते
३६णिवशमाणे लक्कशश्श मित्तत्तणं उवगदे। तहिं अन्तले लक्कशेण गूढं विशकञ्ञआपयोअ उप्पादिअ घादिदे देवे पव्वदीशले ॥ का गतिः। एष निवेदयामि। शृणोतु श्रावकः। अस्ति तावदहं मन्दभाग्यः प्रथमं पाट-
३९लिपुत्रे निवसन् राक्षसस्य मित्रत्वमुपगतः। तत्रान्तरे राक्षसेन गूढं विषकन्यकाप्रयोगमुत्पाद्य घातितो देवः पर्वतेश्वरः।

मलयकेतुः। सबाष्पमात्मगतम्। कथं राक्षसेन घातितस्तातो न चाण-
४२क्येन।

*भागुरायणः। ततस्ततः।

४५क्षपणकः। तदो हगे लक्कशस्स मित्तं †त्ति कदुअ चाणक्कहदएण शणिआलं णअलादो णिव्वाशिदे। दाणिं वि लक्कशेण लायकय्यकुशलेण किंवि तालिशं आलहीअदि येण हगे यीअलोआदो णिव्वा-
४८शिय्यामि ॥ ततोऽहं राक्षसस्य मित्रमिति कृत्वा चाणक्यहतकेन सनिकारं

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* Omit the speech. †Add घादगे here.

नगरान्निर्वासितः। इदानीमपि राक्षसेन राजकार्यकुशलेन किमपि तादृशमारभ्यते येनाहं जीवलोकान्निर्वासयिष्ये।

५१ **भागुरायणः**। भदन्त प्रतिश्रुतराज्यार्धसंप्रदानमनिच्छता चाणक्यहतकेनेदमकार्यमनुष्ठितं न राक्षसेनेति श्रुतमस्माभिः।

क्षपणकः। कर्णौ पिधाय। शन्तं पावं। चाणक्केण विशकञ्ञाए णाम वि ण शुदम्॥ शान्तं पापम्। चाणक्येन विषकन्याया नामापि न श्रुतम्।

५४ **भागुरायणः**। भदन्त इयं मुद्रा दीयते। एहि कुमारं श्रावय।

मलयकेतुः। सास्रमुपसृत्य।

श्रुतं सखे श्रवणविदारणं वचः
सुहृन्मुखाद्रिपुमधिकृत्य भाषितम्।
पितुर्वधव्यसनमिदं हि येन मे
चिरादपि द्विगुणमिहाद्य वर्धते॥ ६॥

क्षपणकः। स्वगतम्। अये श्रुतं मलयकेतुहतकेन। हन्त [1]कृतार्थोऽस्मि। निष्क्रान्तः।

३ **मलयकेतुः**। प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा। राक्षस अयुक्तमिदम्।

मित्रं ममायमिति निर्वृतचित्तवृत्तिं
विश्रम्भतस्त्वयि निवेशितसर्वकार्यम्।
तातं निपात्य सह बन्धुजनाश्रुतोयै-
[2]रन्वर्थतोऽपि ननु राक्षस राक्षसोऽसि॥ ७॥

भागुरायणः। स्वगतम्। रक्षणीया राक्षसस्य प्राणा इत्यार्यादेशः। भवतु। एवं तावत्। प्रकाशम्। कुमार अलमावेगेन। आसनस्थं

३ कुमारं किंचिद्विज्ञापयितुमिच्छामि।

मलयकेतुः। उपाविश्य। सखे किमसि वक्तुकामः।

भागुरायणः। कुमार इह खल्वर्थशास्त्रव्यवहारिणामर्थवशादरिमित्रो-

६ दासीनव्यवस्था न लौकिकानामिव स्वेच्छावशात्। अतस्तस्मिन् काले सर्वार्थसिद्धिं राजानमिच्छतो राक्षसस्य चन्द्रगुप्तादपि बलीयस्तया सुगृहीतनामा देवः पर्वतेश्वर एवार्थपरिपन्थी महानरातिरासीत्। तस्मिंश्च

९ राक्षसेनेदमनुष्ठितमिति [3]नातिदोषमिवात्र पश्यामि। पश्यतु कुमारः।

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१ कृतार्थः कौटिल्यः। H २ अन्वर्थसंज्ञ H. ३ नास्ति दोष एवात्रेति T, न दोषमिवात्र H.

मित्राणि शत्रुत्वमिवानयन्ती मित्रत्वमप्यर्थवशाच्च शत्रून् ।
नीतिर्नयत्यस्मृतपूर्ववृत्तं जन्मान्तरं जीवित एव पुंसः ॥८॥

तदत्र वस्तुनि नोपालम्भनीयो राक्षसः । आ नन्दराज्यलाभादुपग्राह्यश्च । परतस्तस्य परिग्रहे वा परित्यागे वा कुमारः प्रमाणम् ।

मलयकेतुः । एवम् । सखे सम्यग् दृष्टवानसि । यतोऽमात्यवधे प्रकृतिक्षोभः स्यात् । एवं च संदिग्धो विजयः स्यात् ।

प्रविश्य **पुरुषः** । जेदु कुमारो । अज्ज गुम्माहिकिदो [1]दीहचक्खू विण्णवेदि । एसो खु अह्मेहिं कडआदो णिक्कमन्तो अगहीदमुद्दो सलेहो पुरिसो गहीदो । ता पच्चक्खीकरेदु णं अज्जो त्ति ॥ जयतु कुमारः । आर्य गुल्माधिकृतो दीर्घचक्षुर्विज्ञापयति । एष खल्वस्माभिः कटकान्निष्क्रामन्नगृहीतमुद्रः सलेखः पुरुषो गृहीतः । तत् प्रत्यक्षीकरोत्वेनमार्य इति ।

भागुरायणः । भद्र प्रवेशय ।

पुरुषः । जं अज्जो आणवेदि । निष्क्रान्तः ॥ यदार्य आज्ञापयति ।

ततः प्रविशति पुरुषेणानुगम्यमानः संयतः सिद्धार्थकः ।

सिद्धार्थकः । स्वगतम् ।

[2]आणन्तीए* गुणेसु दोसेसु परंमुहं कुणन्तीए ।
अह्मारिसजणणीए णमो णमो सामिभत्तीए ॥ ९ ॥

आनयन्त्यै गुणेषु दोषेषु च पराङ्मुखं कुर्वत्यै ।
अस्मादृशजनन्यै नमो नमः स्वामिभक्त्यै ॥

उपसृत्य **पुरुषः** । अज्ज अअं सो पुरिसो ॥ आर्य अयं स पुरुषः ।

भागुरायणः । विलोक्य । भद्र किमयमागन्तुक आहोस्विदिहैव कस्यचित् परिग्रहः ।

सिद्धार्थकः । अज्ज अहं खु अमच्चरक्खसस्स केरओ ॥ आर्य अहं खल्वमात्यराक्षसस्य ।

भागुरायणः । तत् किमगृहीतमुद्रः कटकान्निष्क्रामसि ।

सिद्धार्थकः । अज्ज कज्जगोरवेण तुवराविदो ह्मि ॥ आर्य कार्यगौरवेण त्वरायितोऽस्मि ।

भागुरायणः । कीदृशं तत् कार्यगौरवं यद्राजशासनमुल्लङ्घयति ।

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१ दीहरक्खो T. २ तिप्पन्तीए M

* Read आणत्तीअ

मलयकेतुः । सखे भागुरायण लेखम[1]ुपनय ।

भागुरायणः । सिद्धार्थकहस्ताल्लेख गृहीत्वा । कुमार अयं लेखः । मुद्रां दृष्ट्वा । राक्षसनामाङ्कितेयं मुद्रा ।

मलयकेतुः । मुद्रां परिपालयन्नुद्वेष्ट्य[2] दर्शय ।

भागुरायणस्तथा कृत्वा दर्शयति ।

मलयकेतुः । वाचयति । स्वस्ति । यथास्थानं कुतोऽपि कोऽपि कमपि पुरुषविशेषमवगमयति । अस्मत्प्रतिपक्षं निराकृत्य दर्शिता सत्यवादिता सत्यवता । सांप्रतमेतेषामपि प्रथममुपन्यस्तसंधीनामस्मत्सुहृदां प्रतिज्ञातसंधिपरिपणप्रतिपादनेन[3] सत्यसंधः प्रीतिमुत्पादयितुमर्हति । एते ह्येवमुपगृहीताः सन्तः स्वाश्रयविनाशेनोपकारिण*माराधयिष्यन्ति । अविस्मृतमेतत् सत्यवतः स्मारयामः । एतेषां मध्ये केचिदरेः कोश[4]हस्तिभ्या†मार्थिनः केचिद्विषयेणेति । अलंकारत्रयं श्रीमता यत् प्रेषितं तदुपगतम् । अस्माभिर्लेखस्याशून्यार्थं किंचिदनुप्रेषितं तदुपगमनीयम् । वाचिकं ¶चाप्ततमात् सिद्धार्थका[5]च्छ्रोतव्यमिति । सखे भागुरायण कीदृशो लेख[6]ः ।

भागुरायणः । भद्र सिद्धार्थक कस्यायं लेखः ।

सिद्धार्थकः । अज्ज ण जाणामि ॥ आर्य न जानामि ।

भागुरायणः । धूर्त लेखो नीयते न च ज्ञायते कस्येति । सर्वं तावत् तिष्ठतु । वाचिकं त्वत्तः केन श्रोतव्यम् ।

सिद्धार्थकः । भयं नाटयन् । तुह्मेहिं—॥ युष्माभिः—

भागुरायणः । किमस्माभिः ।

सिद्धार्थकः । तुह्मेहिं गिहीदो—ण जाणामि—किं भणामि त्ति ॥ युष्माभिर्गृहीतो—न जानामि—किं भणामीति ।

भागुरायणः । सक्रोधम् । एष ज्ञास्यसि । भासुरक बहिर्नीत्वा तावत् ताड्यतां यावत् कथयति ।

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१ उपानय M. अपनय T H. २ उद्घाट्य T. ३ परिपण (न) प्रोत्साहनेन M. T ४ दन्तिभ्याम् M. दण्डाभ्याम् T. दण्डेन H ५ अस्माच्छ्रो° T. ६ लेखार्थ M H.

* Read उपहारिणम् † Read हास्तिकाभ्याम् ¶ Read चाप्ततमादस्मात् सिद्धा° ।

पुरुषः । जं अज्जो आणवेदि । तेन सह निष्क्रम्य पुनः प्रविश्य। अज्ज इअं मुद्दालञ्छिदा पेडिआ तस्स ताडीअमाणस्स कक्खादो णिवडिदा ॥ यदार्य आज्ञापयति ।...आर्य इय मुद्रालाञ्छिता पेटिका तस्य ताड्यमानस्य कक्षाया निपतिता ।

भागुरायणः । विलोक्य । इयमपि राक्षसमुद्राङ्कितैव ।

मलयकेतुः । अयं लेखस्याशून्यार्थो भविष्यति । इमामपि मुद्रां परिपालयन्नुद्घाट्य दर्शय ।

भागुरायणस्तथा कृत्वा दर्शयति ।

मलयकेतुः । विलोक्य । अये तदिदमाभरणं यन्मया स्वशरीरादवतार्य राक्षसाय प्रेषितम् । व्यक्तम् । चन्द्रगुप्तस्यायं लेखः ।

भागुरायणः । एष निर्णीयते संशयः । भद्र पुनरपि ताड्यताम् ।

पुरुषः । जं अज्जो आणवेदि । निष्क्रम्य सिद्धार्थकेन सह पुनः प्रविश्य । एसो खु ताडीअमाणो कुमारस्य य्येव णिवेदेमि त्ति भणादि ॥ यदार्य आज्ञापयति ।... एष खलु ताड्यमानः कुमारायैव निवेदयामीति भणति ।

मलयकेतुः । तथा भवतु ।

सिद्धार्थकः । पादयोर्निपत्य । अभएण मे कुमारो पसादं करेदु ॥ अभयेन मे कुमारः प्रसाद करोतु ।

मलयकेतुः । भद्र अभयमेव परवतो जनस्य । निवेद्यताम् ।

सिद्धार्थकः । णिसामेदु कुमारो । अहं खु अमच्चरक्खसेण इमं लेहं देइअ चन्दउत्तासआसं पेसिदो ह्मि ॥ निशामयतु कुमारः । अहं खल्वमात्यराक्षसेनेमं लेखं दत्वा चन्द्रगुप्तसकाशं प्रेषितोऽस्मि ।

मलयकेतुः । वाचिकमिदानीं श्रोतुमिच्छामि ।

सिद्धार्थकः । कुमार [2]आदिट्ठो ह्मि अमच्चेण जहा एदे मह पिअवअस्सा पञ्च राआणो तुए सह पढमसमुप्पण्णसंधाणा । ते जहा कुलूदाहिवो चित्तवम्मा मलअणराहिवो सीहणादो कह्मीरदेसणाहो पुक्खरक्खो सिन्धुराओ सिन्धुसेणो पारसीआहिवदी मेहक्खो । एदेसु पढमभणिदा तिण्णि राआणो मलअकेदुणो विसअं इच्छन्ति अवरे

१ उद्देश्य H. २ संदिट्ठो M H.

हत्थिबलं कोसं अ । ता जहा चाणक्कं णिराकरिअ [1]महाराएण मह पीदी समुप्पादिदा तहा एदाणं वि [2]पढमपणिदो अत्थो पडिवादइदव्वो त्ति एत्तिओ वाआसंदेसो ॥ कुमार आदिष्टोऽस्म्यमात्येन यथैते मम प्रियवयस्याः पञ्च राजानस्त्वया सह प्रथमसमुत्पन्नसंधानाः । ते यथा कुलूताधिपश्चित्रवर्मा मलयनराधिपः सिंहनादः काश्मीरदेशनाथः पुष्कराक्षः सिन्धुराजः सिन्धुषेणः पारसीकाधिपतिर्मेघाक्षः । एतेषु प्रथमभणितास्त्रयो राजानो मलयकेतोर्विषयमिच्छन्त्यपरे हस्तिबलं कोशं च । तद्यथा चाणक्यं निराकृत्य महाराजेन मम प्रीतिः समुत्पादिता तथैतेषामपि प्रथमपणितोऽर्थः प्रतिपादयितव्य इत्येतावान् वाक्संदेशः ।

मलयकेतुः । स्वगतम् । कथं चित्रवर्मादयोऽपि मामभिद्रुह्यन्ति । सत्यम् अत एव तेषां राक्षसे निरतिशया प्रीतिः । प्रकाशम् । विजये । अमात्यं द्रष्टुमिच्छामि ।

प्रतीहारी । जं कुमारो आणवेदि । निष्क्रान्ता ॥ यत् कुमार आज्ञापयति ।

ततः प्रविशत्यासनस्थः स्वभवनगतः पुरुषेण सह सचिन्तो राक्षसः ।

राक्षसः । स्वगतम् । आपूर्णमस्मद्बलं चन्द्रगुप्तबलैरिति यत्सत्यं न मे मनसः परिशुद्धिरस्ति । कुतः

साध्ये निश्चितमन्वयेन घटितं बिभ्रत् [4]स्वपक्षे स्थितिं
व्यावृत्तं च विपक्षतो भवति यत् तत् साधनं सिद्धये ।
यत् साध्यं स्वयमेव तुल्यमुभयोः पक्षे विरुद्धं च यत्
तस्याङ्गीकरणेन वादिन इव स्यात् स्वामिनो निग्रहः ॥ १० ॥

अथ वा तैस्तैरपरागहेतुभिः प्राक्परिगृहीतोपजापैरापूर्णमिति न विकल्पयितुमर्हामि । प्रकाशम् । प्रियंवदक उच्यतामस्मद्वचनात् कुमारानुयायिनो राजानः । संप्रति दिने दिने प्रत्यासीदति कुसुमपुरम् । तत् परिकल्पितविभागैर्भवद्भिः प्रयाणे प्रयातव्यम् । कथमिति ।

प्रस्थातव्यं पुरस्तात् * [5]खसशबरगणैर्मामनु व्यूढसैन्यैर्-
गान्धारैर्मध्ययाने [6]यवननृपतिभिः संविधेयः प्रयत्नः ।
पश्चात् तिष्ठन्तु वीराः शकनरतपयः †संभृताश्चेदहूणैः
कौलूताद्यश्च शिष्टः पथि परिवृणुयाद्राजलोकः कुमारम् ॥ ११ ॥

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१ महाभाएण in all but H (M P.) २ पढमभणिदो in all but H (P B). ३ अथ वा M T H. ४ सपक्षे T H. ५ मगध M T H. ६ सयवनपतिभिः in all but H (K ch) ७ चेदि M.H. चीण T

* Read खसशबरनृपैः † Read संभृताश्चैव हूणैः

पुरुषः । जं अमच्चो आणवेदि । निष्क्रान्तः ।। यदमात्य आज्ञापयति ।

प्रविश्य **प्रतीहारी** । जेदु अमच्चो । इच्छादि अमच्चं कुमारो पेक्खिदुं ।। जयत्वमात्यः । इच्छत्यमात्यं कुमारः प्रेक्षितुम् ।

राक्षसः । भद्रे मुहूर्तं तिष्ठ । कः कोऽत्र भोः ।

प्रविश्य **पुरुषः** । आणवेदु अमच्चो ।। आज्ञापयत्वमात्यः ।

राक्षसः । भद्र उच्यतां शकटदासः ।। परिधापिता वयमाभरणं कुमारेण तन्न युक्तमस्माभिरनलंकृतैः कुमारदर्शनमनुभावितुम् । अतो यत् तदलंकरणत्रयं क्रीतं तन्मध्यादेकं दीयतामिति ।

पुरुषः । जं अमच्चो आणवेदि ।। निष्क्रम्य पुनः प्रविश्य । अमच्च इदं अलंकरणं ।। यदमात्य आज्ञापयति । ...अमात्य इदमलंकरणम् ।

राक्षसः । आत्मानमलंकृत्योत्थाय च । भद्रे राजकुलगामिनं मार्गमादेशय ।

प्रतीहारी । एदु अमच्चो ।। एत्वमात्यः ।

राक्षसः । स्वगतम् । अधिकारपदं नाम निर्दोषस्यापि पुरुषस्य महदाशङ्कास्थानम् ।

भयं तावत् सेव्यादभिनिविशते सेवकजनं
ततः प्रत्यासन्नाद् भवति हृदये चैव निहितम् ।
ततोऽध्यारूढानां पदमसुजनद्वेषजननं
मतिः सोच्छ्रायाणां पतनमनुरूपं कलयति ॥ १२ ॥

परिक्रम्य **प्रतीहारी** । अमच्च अअं कुमारो चिट्ठदि । उपसप्पदु णं अमच्चो ।। अमात्य अयं कुमारस्तिष्ठति । उपसर्पत्वेनममात्यः ।

राक्षसः । विलोक्य । अयं कुमारो य एष

पादाग्रे दृशमवधाय [1]निश्चलाङ्गीं
शून्यत्वादपरिगृहीततद्विशेषाम् ।
वक्रेन्दुं वहति करेण दुर्वहाणां
कार्याणां कृतमिव गौरवेण नम्रम् ॥ १३ ॥

उपसृत्य । विजयतां कुमारः ।

मलयकेतुः । आर्य अभिवादये । इदमासनमास्यताम् ।

१ निश्चलन्तीं M H.

राक्षसस्तथा करोति[1]।

मलयकेतुः । आर्य चिर[2]मदर्शनेनार्यस्य वयमुद्विग्नाः ।

राक्षसः । कुमार प्रयाणे प्रतिविधानमनुतिष्ठता मया कुमारादुपालम्भोऽधिगतः ।

मलयकेतुः । आर्य प्रयाणे कथं प्रतिविहितमिति श्रोतुमिच्छामि ।

राक्षसः । कुमार एवमादिष्टाः कुमारानुयायिनो राजानः । प्रस्थातव्यमिति पूर्वोक्तं पठति ।

मलयकेतुः । स्वगतम् । य एव मद्विनाशेन चन्द्रगुप्तमाराधयितुमुद्यतास्त एव मां परिवृण्वन्ति । प्रकाशम् । आर्य अस्ति कश्चिद्यः कुसुमपुरं गच्छति तत आगच्छति वा ।

राक्षसः । कुमार अवसितमिदानी गतागतप्रयोजनम् । अल्पै[3]रहोभिर्वयमेव [4]गन्तास्यामः ।

मलयकेतुः । स्वगतम् । विज्ञायते । प्रकाशम् । यद्येवं ततः किमार्येणायं सलेखः पुरुषः प्रेषितः ।

राक्षसः । विलोक्य । अये सिद्धार्थक[5]: ।

सिद्धार्थक[6]: । णं विण्णवेमि ताडीअन्तेण मए– । इत्यर्धोक्तेऽधोमुखस्तिष्ठति ॥ ननु विज्ञापयामि ताड्यमानेन मया– ।

मलयकेतुः । भागुरायण स्वामिनः पुरस्ताद्भीतो लज्जितो वा नैष कथयिष्यति । स्वयमेवार्याय कथय ।

भागुरायणः । यदाज्ञापयति कुमारः । अमात्य एष कथयति । यथाहममात्येन लेखं दत्वा वाचिकं च संदिश्य चन्द्रगुप्तसकाशं प्रेषितः ।

राक्षसः । भद्र सिद्धार्थक अपि सत्यम् ।

सिद्धार्थकः । लज्जां नाटयन् । एवं[7]–ताडीअन्तेण मए–णिवेदिदं ॥ एवं–ताड्यमानेन मया– निवेदितम् ।

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१ राक्ष० । कुमार किमर्थं वयमाहूताः । added after this H. २ चिरमदर्शनेन H. ३ पञ्चभि. H. ४ गन्तार. in all but H (B)ः ५ भद्र किमिदम् । added after this M T H ६ सिद्धा० सबाष्पं लज्जां नाटयन् । पसीदहु (पसीददु) अमच्चो (अमच्च) ताडीअन्तेण मए ण पारिदं अमच्चरहस्सं धारिदुं ॥ राक्ष० । भद्र कीदृशं रहस्यमिति न खल्ववगच्छामि । सिद्धा० विण्णवेमि ताडीअन्तेण मए ण पारिदं(अमच्चरहस्सं धारिदुं त्ति)॥MTH. ७ इमं(रहस्स)MH.

राक्षसः । अनृतमेतत् । ताड्यमानः पुरुषः किमिव न ब्रूयात् ।

मलयकेतुः । सखे भागुरायण दर्शय लेखम् । वाचिकमेष भृत्यः कथयिष्यति ।

भागुरायणः । अमात्य अयं लेखः ।

राक्षसः । अनुवाच्य । कुमार शत्रोः प्रयोग एषः ।

मलयकेतुः । लेखस्याशून्यार्थमार्येणेदमाभरणमनुप्रेषितम् । तत् कथं शत्रोः प्रयोगः स्यात् ।

राक्षसः । आभरणं निर्वर्ण्य । [1]कुमार नेतन्मयानुप्रेषितम् । कुमारेण मे प्रेषितं कस्मिंश्चित् परितोषस्थाने मया सिद्धार्थकाय दत्तम् ।

भागुरायणः । ईदृशस्याभरणविशेषस्य विशेषतः कुमारेण[2] प्रसादीकृतकृतस्यायं परित्यागभूमिः ।

मलयकेतुः । वाचिकमपि [3]सिद्धार्थकाच्छ्रोतव्यमिति लिखतमार्येण ।

राक्षसः । कुतो वाचिकम् । [4]लेख एवास्मदीयो न भवति ।

मलयकेतुः । इयं तर्हि कस्य मुद्रा ।

राक्षसः । कपटमुद्रामप्युत्पादयितु शक्नुवन्ति धूर्ताः ।

भागुरायणः । कुमार सम्यगमात्यो विज्ञापयति । भद्र केनायं लिखितो लेखः ।

सिद्धार्थको राक्षसस्य मुखमवलोक्य तूष्णीमधोमुखस्तिष्ठति ।

भागुरायणः । भद्र अलं पुनरात्मानं ताडयित्वा[5] । कथय ।

सिद्धार्थकः । अज्ज सअडदासेण ॥ आर्य शकटदासेन ।

राक्षसः । यदि शकटदासेन लिखितस्तर्हि मयैव लिखितः ।

मलयकेतुः । विजये शकटदासं द्रष्टुमिच्छामि ।

प्रतीहारी । जं कुमारो आणवेदि ॥ यत् कुमार आज्ञापयति ।

भागुरायणः । स्वगतम् । न खल्वनिश्चितार्थमार्यचाणक्यस्य प्रणिधयोऽभिधास्यन्ति । भवतु । एवम् । प्रकाशम् । कुमार न कदाचिदपि शकटदा-

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१ कुमारेणैतन्मह्यमनुप्रेषितम । मयाप्येतत् कस्मिंश्चित् T. कुमार नैतन्मयानुप्रेषितम । कुमारेण मे (vl मह्यं) दत्तमेतद्धि (कस्मिंश्चित्) M H. २ स्व(vl आत्म)गात्रादवतार्य added after this in all but H(P M). ३ अस्मात् T. आप्ततमात्सिद्धार्थकात् H. ४ कस्य वाचिकम् । inserted before this M T H. ५ ताडयितुम् T H.

सोऽमात्यस्याग्रतो लिखितं प्रतिपत्स्यते । अतो [1]लिखितान्तरमस्यानीयताम् । वर्णसंवाद एवैतद् विभावयिष्यति ।

मलयकेतुः । एवं क्रियताम् ।

भागुरायणः । कुमार मुद्रामप्यानयात्वियम् ।

मलयकेतुः । उभयमप्यानीयताम् ।

प्रतीहारी । जं कुमारो आणवेदि । निष्क्रम्य पुनः प्रविश्य । कुमार इदं सअडदासेण लिहिदं पत्तअं मुद्दा अ ॥ यत् कुमार आज्ञापयति ।...कुमार इदं तच्छकटदासेन लिखितं पत्रं मुद्रा च ।

मलयकेतुः । उभयमपि विलोक्य । संवदन्त्यक्षराणि ।

राक्षसः । स्वगतम् । संवदन्त्यक्षराणि । किं नु शकटदासेन

> **स्मृतं स्यात् पुत्रदाराणां विस्मृतस्वामिभक्तिना ।**
> **चलेष्वर्थेषु लुब्धेन न यशस्स्वनपायिषु ॥ १४ ॥**

अथ वा कः संदेहः ।

> **मुद्रा तस्य कराङ्गुलिप्रणयिनी सिद्धार्थकस्तत्सुहृत्**
> **तस्यैवापरलेख्यसूचितमिदं लेख्यं प्रयोगाश्रयम् ।**
> **सुव्यक्तं शकटेन भेदपटुभिः संधाय सार्धं परै-**
> **र्भर्तृस्नेहपराङ्मुखेन कृपणं प्राणार्थिना चेष्टितम् ॥ १५ ॥**

मलयकेतुः । विलोक्य । आर्य अलंकारत्रयं श्रीमता यत् प्रेषितं तदुपगतमित्यार्येण यल्लिखितं तन्मध्यात् किमिदमेकम् । निर्वर्ण्यात्मगतम् । कथम् । तातेन धृतपूर्वमिदमाभरणम् । प्रकाशम् । आर्य कुतोऽयमलंकारः ।

राक्षसः । क्रैयादाधिगतः ।

मलयकेतुः । विजये अपि प्रत्यभिजानासि भूषणमिदम् ।

प्रतीहारी । निर्वर्ण्य सबाष्पम् । कुमार कहं ण पच्चभिजाणामि । इदं खु सुगिहीदणामधेएण पव्वदीसरेण धारिदपुव्वं ॥ कुमार कथं न प्रत्यभिजानामि । इदं खलु सुगृहीतनामधेयेन पर्वतेश्वरेण धारितपूर्वम् ।

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१ अन्यालिखितम् M. प्रतिलिखितम् T. २ प्रतीहारी । कुमार मुद्दा वि । T. प्रतीहारी । कुमार मुद्दं पि जाचेमि । H. ३ उभयमपि क्रियताम् M T H. ४ शकटदासस्तु (मम) मित्रमिति विसंवदन्त्यक्षराणि । in all but H (M). ५ वणिग्भ्य क्रयाद॰ in all but H(M).

मलयकेतुः । सबाष्पम् । हा तात

एतानि तानि [1]तव भूषणवल्लभस्य
गात्रोचितानि कुलभूषण भूषणानि
यैः शोभितोऽसि मुखचन्द्रकृतावभासो
नक्षत्रवानिव शरत्समयप्रदोषः ॥ १६ ॥

राक्षसः । स्वगतम् । कथम् । पर्वतेश्वरेण धृतपूर्वाणीत्याह । [2]व्यक्तमेतान्येव चाणक्यप्रयुक्तेन वणिजास्मासु विक्रीतानि ।

३**मलयकेतुः** । आर्य तातेन धृतपूर्वाणामाभरणानां विशेषतश्चन्द्रगुप्तहस्तगतानां [3]क्रयादधिगमः कथं युज्यते । अथ वा युज्यत एवैतत् ।

चन्द्रगुप्तस्य विक्रेतुराधिकं लाभमिच्छतः ।
कल्पिता मूल्यमेतेषां क्रूरेण भवता वयम् ॥ १७ ॥

राक्षसः । स्वगतम् । अहो सुश्लिष्टो [4]दूषणप्रयोगः । कुतः ।

लेखोऽयं मम नेति नोत्तरपदं मुद्रा मदीया यतः
सौहार्दं शकटेन खण्डितमिति श्रद्धेयमेतत् कथम् ।
मौर्ये भूषणविक्रयं नरपतौ को नाम संभावयेत्
तस्मात् संप्रतिपत्तिरेव हि [5]भवेदग्राम्यमत्रोत्तरम् ॥१८॥

मलयकेतुः । एतदार्यं पृच्छामि— ।

राक्षसः । कुमार य आर्यस्तं पृच्छ । वयमिदानीमनार्याः संवृत्ताः ।

३**मलयकेतुः** ।

मौर्योऽसौ स्वामिपुत्रः *परिचरणपरो मित्रपुत्रस्तवाहं
दाता सोऽर्थस्य तुभ्यं [6]स्वमतमनुगतस्त्वं तु मह्यं ददासि ।
दास्यं सत्कारपूर्वं ननु सचिवपदं तत्र ते स्वाम्यमत्र
स्वार्थे कस्मिन् समीहा पुनरधिकतरे त्वामनार्यं करोति ॥१९॥

राक्षसः । कुमार एवम् । [7]अभियुक्तव्याहारेणैव निर्णयो दत्तः । मौर्योऽसौ स्वामिपुत्र इत्यादि युष्मदस्मदोर्व्यत्ययेन पठति ।

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१ गुणवल्लभ वल्लभानि H. २ व्यक्तमेवास्य भूषणानि । प्रकाशम् । एतान्यपि चाणक्यप्रयुक्तेन वणिग्जनेनास्मासु विक्रीतानि । T. प्रकाशम् । व्यक्तमेतान्यपि तेन चाणक्य० M. ३ वणिग्विक्रय इति न युज्यते T. ४ भूषण H. अभूदेष M, अभूच्छत्रु T. ५ वरं न ग्राम्य० M T H ६ सतत H. ७ अभियुक्तव्याहारिणा M H. अयुक्तव्याहारिणा T

* Read परपरिचरणो

मलयकेतुः । लेखमलंकरणस्थगिकां च निर्दिश्य । इदमिदानीं किम् ।

राक्षसः । सबाष्पम् । विधेर्विलसितम् ।

भृत्यत्वे परिभूतिधामनि सति स्नेहात् प्रभूणां सतां
पुत्रेभ्यः कृतवेदिनां कृतधियां येषामभिन्ना वयम् ।
ते लोकस्य परीक्षकाः क्षितिभृतः पापेन येन क्षता-
स्तस्येदं विपुलं विधेर्विलसितं पुंसां प्रयत्नाच्छिदः ॥२०॥

मलयकेतुः । सक्रोधम् । किमद्यापि निह्नूयत एव । विधेर्विलसितमिदं न लोभस्य । अनार्य—

कन्यां तीव्रविषप्रयोगविषमां कृत्वा कृतघ्न त्वया
विश्रम्भप्रवणः पुरा मम पिता नीतः कथाशेषताम् ।
संप्रत्याहितगौरवेण भवता मन्त्राधिकारे रिपौ[1]
प्रारब्धाः [2]पुनराममांसवदहो विक्रेतुमेते वयम् ॥२१॥

राक्षसः । स्वगतम् । अयमपरो गण्डस्योपरि विस्फोटः । प्रकाशं कर्णौ पिधाय । शान्तं पापम् । [3]अपापोऽहं पर्वतेश्वरे ।

मलयकेतुः । केन तर्हि व्यापादितस्तातः ।

राक्षसः । दैवमत्र प्रष्टव्यम् ।

मलयकेतुः । दैवमत्र प्रष्टव्यम् । न क्षपणको जीवसिद्धिः ।

राक्षसः । स्वगतम् । कथम् । जीवसिद्धिरपि चाणक्यप्रयुक्तः । हन्त रिपुभिर्मे हृदयमपि स्वीकृतम् ।

मलयकेतुः । सक्रोधम् । भासुरक आज्ञाप्यतां सेनापतिः शिखरसेनः । य एते राक्षसेन सह सुहृत्तामुत्पाद्यास्मच्छरीरद्रोहेण चन्द्रगुप्तमाराधयितुमुद्यताः पञ्च राजानः कौलूतश्चित्रवर्मा मलयनरपतिः सिंहनादः काश्मीरः पुष्कराक्षः सिन्धुराजः सिन्धुषेणः पारसीकाधिराजो मेघाक्ष इत्येतेषु त्रयः प्रथमे मदीयां भूमिं कामयन्ते । ते गम्भीरं श्वभ्रमभिनीय पांशुभिः पूर्यन्ताम् । इतरौ तु हस्तिबलकामौ हस्तिनैव घात्येतामिति ।

पुरुषः । जं कुमारो आणवेदि । निष्क्रान्तः ॥यत् कुमार आज्ञापयति... ।

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१ रिपोः H. २ प्रलयाय मांस० T. प्रणयाय मांस० M ३ नाहं पर्वतेश्वरे । विषकन्यां प्रयुक्तवान् । T. प्रणिधिः M T.

मलयकेतुः । राक्षस नाहं विश्रम्भघाती राक्षसः । मलयकेतुः खल्वहम् । तद् गच्छ । समाश्रय सर्वात्मना चन्द्रगुप्तम् ।

विष्णुगुप्तं च मौर्यं च सममप्यागतौ त्वया ।
उन्मूलयितुमीशोऽहं त्रिवर्गमिव दुर्नयः ॥२२॥

[1]भागुरायण कृतं कालहरणेन । साम्प्रतमेव [2]कुसुमपुरमवरोधनाय प्रतिष्ठन्तामस्मद्बलानि ।

गौडीनां लोध्रधूलीपरिमलधवलान् धूम्रयन्तः कपोलान्
क्लिश्नन्तः कार्ष्णमानं भ्रमरकुलरुचः कुञ्चितस्यालकस्य ।
पांशुस्तम्बा बलानां तुरगखुरपुटक्षोदलब्धात्मलाभाः
शत्रूणामुत्तमाङ्गे गजमदसलिलच्छिन्नमूलाः पतन्तु ॥२३॥

इति भागुरायणेन सह सपरिजनो निष्क्रान्तो मलयकेतुः ।

राक्षसः । सावेगम् । हा धिक् । घातितास्चित्रवर्मादयस्तपस्विनः । कथम् । सुहृद्विनाशाय राक्षसश्चेष्टते न रिपुविनाशाय । किमिदानीं करवाणि ३मन्दभाग्यः ।

किं गच्छामि तपोवनं न तपसा शाम्येत् सवैरं मनः
किं भर्तॄननुयामि जीवति रिपौ स्त्रीणामियं योग्यता ।
किं वा खड्गसखः पताम्यरिबले [3]नैतच्च युक्तं भवे-
च्चेतश्चन्दनदासमोक्षरभसं रुन्ध्यात् [4]कृतघ्नं न चेत् ॥ २४ ॥

निष्क्रान्तः ।

इति कूटलेखो नाम पञ्चमोऽङ्कः ।

१ भागु० । कुमार कृतं० M. T. २ कुसुमपुरोपरोधाय M. T. ३ नेदं न M. नैतन्न H. ४ कृतज्ञं H.

कपटपाशो नाम
षष्ठोऽङ्कः ।

तत प्रविशत्यलंकृतः सहर्षः सिद्धार्थकः ।

सिद्धार्थकः ।

जअदि जलदणीलो केसवो केसिघादी
जअदि अ जणदिट्ठीचन्दमा[1] चन्दउत्तो ।
जअदि अ जअकज्जं[2] जाव काऊण सेण्णं[3]
पडिहदपरपक्खा[4] अज्जचाणक्कणीदी ॥१॥

जाव चिरस्स कालस्स पिअवअस्सं समिद्धत्थअं पेक्खामि[5]। परिक्रम्यावलोक्य च । एसो मे पिअवअस्सो समिद्धत्थओ इदो य्येव आअच्छदि । जाव णं उवसप्पामि ॥

जयति जलदनीलः केशवः केशिघाती
जयति च जनदृष्टिचन्द्रमाश्चन्द्रगुप्तः ।
जयति च जयकार्यं यावत् कृत्वा सर्वं
प्रतिहतपरपक्षार्यचाणक्यनीतिः ।

यावच्चिरस्य कालस्य प्रियवयस्य समृद्धार्थकं प्रेक्षे । एष मे प्रियवयस्यः समृद्धार्थक इत एवागच्छति । यावदेनमुपसर्पामि ।

ततः प्रविशति समृद्धार्थकः ।

समृद्धार्थकः ।

[6]सन्तावेन्ता आवाणएसु [7]गेहुस्सवेसु [8]तहणिच्चं ।
[9]हिअअट्ठिआण [10]विहवा विरहे मित्ताण दूमेन्ति ॥

सुदं मए मलअकेदुकडआदो पिअवअस्सो सिद्धत्थओ आअदो त्ति । ता जाव णं अण्णेसामि । परिक्रम्य विलोक्य च । एसो सिद्धत्थओ ॥

संतापयन्त आपानकेषु गेहोत्सवेषु तथा नित्यम् ।
हृदयस्थितानां विभवा विरहे मित्राणां दुनन्ति ॥

श्रुत मया मलयकेतुकटकात् प्रियवयस्यः सिद्धार्थक आगत इति । तद्यावदेनमन्विष्यामि । एष सिद्धार्थकः ।

सिद्धार्थकः । [11][12]उपसृत्य । अवि सुहं पिअवअस्सस्स ॥ अपि सुखं प्रियवयस्यस्य ।

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१ चन्दिमा H. २ जअणकज्जं M, जअणसज्जं M H. ३ सेण्णं M H, ४ पडिवक्खा M H. ५ अण्णेसामि H. ६ संभावेन्ता आवाणएसु M.H. संदावे तारेसाणं T ७ महूसवेसु M. गेहूसवे H ८ रुआवेन्ता M H. सुहाअत्ताणं T. ९ ट्ठिआ विअ H १० विहवा...दुम्मणा अन्ते M, विहवा...दूणान्दि T. विरहे मित्तं मित्ताइं दूमेन्ति H. ११ पसृत्य । अपि सुंह पिअवअस्सस्स added M H. १२ विलोक्य । कधं । पिअवअस्सो समिद्धत्थओ inserted M T H.

उभावन्योन्यमालिङ्गतः ।

समृद्धार्थकः । वअस्स कुदो मे सुहं जेण तुमं चिरपच्चागदो वि अज्ज ण मे गेहं आअच्छसि ॥ वयस्य कुतो मे सुखं येन त्वं चिरप्रत्यागतोऽप्यद्य न मे गेहमागच्छसि ।

सिद्धार्थकः । पसीददु वअस्सो । दिट्ठमेत्तो ज्जेव अज्जचाणक्केण आणत्तो ह्मि । सिद्धत्थअ गच्छ । एदं पिअं[1] देवस्स चन्दसिरिणो णिवेदेहि त्ति । तदो तस्स तं णिवेदिअ एवं अणुभूदपत्थिवप्पसादो अहं पिअवअस्सं पेक्खिदुं तुह ज्जेव गेहं चलिदो ह्मि ॥ प्रसीदतु वयस्यः । दृष्टमात्र एवार्यचाणक्येनाज्ञप्तोऽस्मि । सिद्धार्थक गच्छ । एतत् प्रियं देवाय श्रीचन्द्राय निवेदयेति । ततस्तस्मै तन्निवेद्यैवमनुभूतपार्थिवप्रसादोऽहं प्रियवयस्यं प्रेक्षितुं तवैव गेहं चलितोऽस्मि ।

समृद्धार्थकः । वअस्स जदि मे सुणिदव्वं भोदि तदो कहेहि किं तं पिअं देवस्स चन्दसिरिणो णिवेदिदं ॥ वयस्य यदि मे श्रोतव्यं ततः कथय किं तत् प्रियं देवाय श्रीचन्द्राय निवेदितम् ।

सिद्धार्थकः । वअस्स किं तुह वि अमुणिदव्वं अत्थि । ता णिसामेहि । अत्थि दाव अज्ज चाणक्कणीदिमोहिदमदिणा मलअकेदुहदएण णिक्का[2]सिअ रक्खसं हदा चित्तवम्मप्पमुहा पहाणा पञ्च पत्थिवा । तदो असमिक्खकारी एसो दुराआरो त्ति उज्झिअ मलअकेदुकडअं[3] कुसलदाए[4] भआविलोलसेणिअ[5]परिवारा सकं सकं विसअं अभिप्पत्थिदा[6] पत्थिवा । तदो भद्दभडपुरुदत्तडिङ्गरादबलउत्तराअसेणभाउराअणरोहिदक्खविजअवम्मप्पमुहेहिं* गिहिदो मलयकेदू ॥ वयस्य किं तवाप्यश्रोतव्यमस्ति । तस्मान्निशामय । अस्ति तावदार्यचाणक्यनीतिमोहितमतिना मलयकेतुहतकेन निष्कास्य राक्षसं हताश्चित्रवर्मप्रमुखाः प्रधानाः पञ्च पार्थिवाः । ततोऽसमीक्ष्यकार्येष दुराचार इत्युज्झित्वा मलयकेतुकटकभूमिं कुशलतायै भयविलोलसैनिकपरिवाराः स्वकं स्वकं विषयमभिप्रस्थिताः पार्थिवाः । ततो

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१ वुत्तन्तं M H. पिओदन्तं T. २ णिराकरिअ M H. ३ कडअभूमिं M, हदअभूमिं T. हदअं H. ४ गिअभूमिकुसलदाए M अभूमिं कुसलदाए H, ५ सेससेणिअ परिवारेसु T. सेण्णतणूकदपरिवारेसु M. ६ °पत्थिदेसु पत्थिवेसु णिव्विण्णाहिअएसु सअलसामन्तेसु भद्द° T

* Read विजअवम्मेहिं.

भद्रभटपुरुदत्तडिङ्गरातबलगुप्तराजसेनभागुरायणरोहिताक्षविजयवर्मप्रमुखैः संयम्य गृहीतो मलयकेतुः ।

समृद्धार्थकः । वअस्स भद्दभडप्पमुहा किल देवस्स चन्दसिरिणो अवरत्ता मलअकेदुं समस्सिदा त्ति लोए मन्तीअदि । ता किं कुकविकिदणाडअस्स विअ अण्णं मुहे अण्णं णिव्वहणे ॥ वयस्य भद्रभटप्रमुखाः किल देवाच्छ्रीचन्द्रादपरक्ता मलयकेतु समाश्रिता इति लोके मन्त्र्यते । तत् किं कुकविकृतनाटकस्येवान्यन्मुखेऽन्यन्निर्वहणे ।

सिद्धार्थकः । वअस्स [1]देवणदीए* विअ अमुणिदगदीए णमो अज्जचाणक्कणीदीए ॥ वयस्य देवनद्या इवाज्ञातगत्यै नम आर्यचाणक्यनीत्यै ।

समृद्धार्थकः । तदो तदो ॥ ततस्ततः ।

सिद्धार्थकः । तदो पभूदसारसाहणसमेदेण इदो णिक्कमिअ अज्जचाणक्केण पडिवण्णं [2]अराअलोअं असेसं मेच्छ[3]बलं ॥ ततः प्रभूतसारसाधनसमेतेनेतो निष्क्रम्यार्यचाणक्येन प्रतिपन्नमराजलोकमशेषं म्लेच्छबलम् ।

समृद्धार्थकः । वअस्स कहिं तं ॥ वअस्य कुत्र तत् ।

सिद्धार्थकः । जहिं एदे ।

अदिसअगरुएणं दाणदप्पेण दन्ती
सजलजलदलीलं[4] उव्वहन्ता णदन्ति ।
कसपहरभएण जाअकम्पुत्तरङ्गा
गिहिदजअणसज्जा[5] संपअन्ते तुरङ्गा ॥३॥

यत्रैते

अतिशयगुरुणा दानदर्पेण दन्तिनः सजलजलदलीलामुद्वहन्तो नदन्ति ।
कशाप्रहारभयेण जातकम्पोत्तराङ्गा गृहीतजयनसज्जाः संप्लवन्ते तुरङ्गाः ॥

समृद्धार्थकः । वअस्स एदं दाव चिट्ठदु । तहा सव्वलोअपच्चक्खं उज्झिदाहिआरो चिट्ठिअ अज्जचाणक्को किं पुणो वि तं ज्जेव मन्तिपदं आरूढो ॥ वयस्य एतत् तावत् तिष्ठतु । तथा सर्वलोकप्रत्यक्षमुज्झिताधिकारः स्थित्वार्यचाणक्यः किं पुनरपि तदेव मन्त्रिपदमारूढः ।

सिद्धार्थकः । अदिमुद्धो दाणिं तुमं †जो अमच्चरक्खसेण वि अणवगाहिदपुव्वं अज्जचाणक्कबुद्धिं अवगाहिदुं इच्छसि ॥ अतिमुग्ध इदानीं

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१ देव्वगदीए M T. २ अराअलोअं M. सराअकं H. सअलराअलोअसुहिअं I.
३ राअबलं H. ४ लीलं उब्भमन्ता I H. ५ सद्दा M I H
* Read णिअदीए. † Omit जो

त्वं योऽमात्यराक्षसेनाप्यनवगाहितपूर्वामार्यचाणक्यबुद्धिमवगाहितुमिच्छसि ।

समृद्धार्थकः । वअस्स अमच्चरक्खसो दाणिं कहिं ॥ वयस्य अमात्यराक्षस इदानीं कुत्र ।

सिद्धार्थकः । सो खु तस्सिं[1] एव्व काले मलयकेदुकडआदो णिक्कमिअ उदुम्बरणामहेएण चरेण अणुसरीअन्तो इदं पाडलिउत्तं आअदो त्ति अज्जचाणक्कस्स णिवेदिदं ॥ स खलु तस्मिन्नेव काले मलयकेतुकटकान्निष्क्रम्योदुम्बरनामधेयेन चरेणानुस्रियमाण इदं पाटलिपुत्रमागत इत्यार्यचाणक्यस्य निवेदितम् ।

समृद्धार्थकः । वअस्स तहा णाम अमच्चरक्खसो णन्दरज्जपच्चाणअणे किदव्ववसाओ णिक्कमिअ संपदं अकिदत्थो कधं इमं ज्जेव पाडलिउत्तं आअदो ॥ वयस्य तथा नामामात्यराक्षसो नन्दराज्यप्रत्यानयने कृतव्यवसायो निष्क्रम्य सांप्रतमकृतार्थः कथमिदमेव पाटलिपुत्रमागतः ।

सिद्धार्थकः । वअस्य तक्केमि चन्दणदासस्स सिणेहेण त्ति ॥ वयस्य तर्कयामि चन्दनदासस्य स्नेहेनेति ।

समृद्धार्थकः । वअस्य अध चन्दणदासस्स मोक्खं विअ पेक्खसि[2] ॥ वअस्य अथ चन्दनदासस्य मोक्षमिव प्रेक्षसे ।

सिद्धार्थकः । कुदो से अधण्णस्स मोक्खो । सो खु संपदं अज्जचाणक्कस्स आणत्तीए दुवेहिं अह्मेहिं वज्झट्ठाणं पवेसिअ वावादइदव्वो ॥ कुतोऽस्याधन्यस्य मोक्षः । स खलु साम्प्रतमार्यचाणक्यस्याज्ञप्त्या द्वाभ्यामावाभ्यां वध्यस्थानं प्रवेश्य व्यापादयितव्यः ।

समृद्धार्थकः । सक्रोधम् । किं अज्जचाणक्कस्स घादअजणो णत्थि जेण अह्मे इदिसे[3] णिसंसे कम्मे णिओएदि ॥ किमार्यचाणक्यस्य घातकजनो नास्ति येनावामीदृशे नृशंसे कर्मणि नियोजयति ।

सिद्धार्थकः । वअस्स को जीवलोए जीविदुकामो अज्जचाणक्कस्स आणत्तिं पडिऊलेदि । ता एहि । चण्डालवेसधारिणो भविअ चन्दणदासं वज्झट्ठाणं णआम । निष्क्रान्तौ ॥ वयस्य को जीवलोके जीवितुकाम आर्यचाणक्यस्याज्ञप्तिं प्रतिकूलयति । तदेहि । चण्डालवेषधारिणौ भूत्वा चन्दनदासं वध्यस्थानं नयावः ।

इति प्रवेशकः ।

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१ तस्सि पलअकोलाहले वट्टमाणे M, तस्सिं (vl. तहिं) भअविलोले वत्तमाणे T H. २ पेक्खामि M.T. ३ ईरिसेसु णिसंसेसु (णिओएसु) T H.

३६ ततः प्रविशति रज्जुहस्तः पुरुषः

पुरुषः

छग्गुणसंजोअदिढा उवाअपरिवाडिघडिदपासमुही ।
चाणक्कणीदिरज्जू [1]रिउसंजमणुज्जआ जअदि ॥ ४ ॥

परिक्रम्यावलोक्य च । एसो सो अज्जचाणक्कस्स उदुम्बरेण चरेण कहिदो पदेसो जहिं मए अज्जचाणक्काणत्तीए अमच्चरक्खसो पेक्खिदव्वो । विलोक्य । कहं एसो खु अमच्चरक्खसो किदावगुण्ठणो इदो य्येव आअच्छदि । ता जाव इमेहिं जिण्णुज्जाणपादवेहिं अन्तरिदसरीरो पेक्खामि कहिं आसणपरिग्गह करेदि त्ति । परिक्रम्य स्थितः ।।

(३ at line "दव्वो")

६ षड्गुणसंयोगदृढोपायपरिपाटिघटितपाशमुखी ।
चाणक्यनीतिरज्जू रिपुसयमनोद्यता जयति ॥

एष स आर्यचाणक्यायोदुम्बरेण चरेण कथितः प्रदेशो यत्र मयार्यचाणक्या-
९ज्ञप्त्यामात्यराक्षसः प्रेक्षितव्यः ।...कथमेष खल्वमात्यराक्षसः कृतावगुण्ठन इत
एवागच्छति । तद्यावदेभिर्जीर्णोद्यानपादपैरन्तरितशरीरः प्रेक्षे कुत्रासनपरिग्रह
करोतीति ।

१२ ततः प्रविशति यथानिर्दिष्टः सशस्त्रो राक्षसः ।

राक्षसः । सास्रम् । कष्टं भोः कष्टम् ।

उच्छिन्नाश्रयकातरेव कुलटा गोत्रान्तरं श्रीर्गता
तामेवानुगता गतानुगतिकास्त्यक्तानुरागाः प्रजाः ।
आप्तैरप्यनवाप्तपौरुषफलैः कार्यस्य धूरुज्झिता
किं कुर्वन्त्वथ वोत्तमाङ्गरहितैर्नाङ्गैश्चिरं[2] स्थीयते ॥ ५ ॥

अपि च

पतिं त्यक्त्वा देवं भुवनपतिमुच्चैरभिजनं
गता [3]शीघ्रेण श्रीर्वृषलमविनीतेव वृषली ।
स्थिरीभूता चास्मिन् किमिह करवाम स्थिरमपि
प्रयत्नं नो येषां विफलयति दैवं द्विषदिव ॥ ६ ॥

१ संजमणुज्जुआ H. २ °नागैश्चिरं M. अ T. ३ छिद्रेण श्री. M T. सा श्रीः शीघ्रं H.

मया हि

देवे गते दिवम[1]तर्कितमृत्युयोगे
शैलेश्वरं समधिकृत्य कृतः प्रयत्नः ।
तस्मिन् हते तनयमस्य तथाप्यसिद्धि-
र्दैवं हि नन्दकुलशत्रुरसौ न विप्रः ॥७॥

अहो विवेकशून्यता *म्लेच्छस्य [2]मलयकेतोः । कुतः ।

यो नष्टानपि [3]जीवनाशमधुना शुश्रूषते स्वामिन-
स्तेषां वैरिभिरक्षतः कथमसौ संधास्यते राक्षसः ।
इत्थं †वस्तुविवेकमूढमतिना म्लेच्छेन नालोचितं
दैवेनोपहतस्य बुद्धिरथ वा [4]सर्वं विपर्यस्यति ॥ ८ ॥

तदिदानीमपि तावदरातिहस्तगतो विनश्येन्न तु राक्षसश्चन्द्रगुप्तेन सह संदधीत । कुतः [5]कामममसत्यसंध इति [6]परमयशो न शत्रु-[7]वञ्चनापरिभूत इति । समन्तादवलोक्य सास्रम् । एतास्तावद् [8]देवचङ्क्रमण-पवित्रीकृताः कुसुमपुरभूमयः ।

इह हि

शार्ङ्गज्याकृष्टिमुक्तप्रशिथिलकविकाप्रग्रहेणात्र देशे
देवेनाकारि [9]पूर्वं प्रजवितुरगं बाणमोक्षश्चलेषु ।
अस्यामुद्यानराजौ स्थितमिह कथितं राजभिस्तैर्विनेत्थं
संप्रत्यालोकयमानाः कुसुमपुरभुवो भूयसा दुःखयन्ति ॥९॥

तत् क्व नु गच्छामि मन्दभाग्यः । विलोक्य । भवतु । दृष्टमेतज्जीर्णोद्यानम् । अत्र प्रविश्य कुतश्चिच्चन्दनदासस्य प्रवृत्तिमुपलप्स्ये । अल-क्षितनिपाताः पुरुषाणां समविषमदशापरिणतयो भवन्ति । कुतः ।

पौरैरङ्गुलिभिर्नवेन्दुवदहं निर्दिश्यमानः शनै-
र्यो राजेव पुरा पुरान्निरगमं राज्ञां सहस्रैर्वृतः ।
भूयः संप्रति सोऽहमेव नगरे तत्रैव [10]वन्ध्यश्रमा
जीर्णोद्यानकमेष तस्कर इव त्रासाद्विशामि द्रुतम् ॥ १० ॥

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१ अतद्विध in all but H (N). २ मलयकेतोः omitted T H. ३ बीजनाशम् T. ४ पूर्वं M. ५ कामम् M T H. ६ वरम् in all but T (M N). ७ वचन M. ८ देव (स्य) पादचङ्क्रमण (परिचय) पवित्रीकृततला M T H. ९ चित्रं M T H. १० वध्यैः समो H.

* Omit म्लेच्छस्य † Read तावदवस्तुमूढ०

अथ वा येषां प्रसादादिदमासीत् त एव न सन्ति । नाट्येन प्रविश्याव-
लोक्य च । अहो जीर्णोद्यानस्यारमणीयता । अत्र हि

विपर्यस्तं सौधं कुलमिव महारम्भरचनं
सरः शुष्कं साधोर्हृदयमिव नाशेन [1]सुहृदाम् ।
फलैर्हीना वृक्षा विगुणविधियोगादिव नया-
स्तृणैश्छिन्ना भूमिर्मतिरिव [2]कुनीतैरविदुषः ॥ ११ ॥

अपि चात्र

क्षताङ्गीनां तीक्ष्णैः परशुभिरुदग्रैः[3]क्षितिरुहां
रुजा कूजन्तीनामविरतकपोतोपरुदितैः ।
स्वनिर्मोकच्छेदैः परिचितपरिक्लेशकृपया
श्वसन्तः शाखानां व्रणमिव निबध्नन्ति फणिनः ॥१२॥

एते च तपस्विनः

अन्तः शरीरपरिशोषमुपाश्रयन्तः[4]
[5]कीटक्षतिं शुचामिवातिगुरुं वहन्तः ।
छायावियोगमलिना व्यसने निमग्ना
वृक्षाः श्मशानमुपगन्तुमिव प्रवृत्ताः ॥१३॥

यावदस्मिन् विषमदशापरिणामसुलभे भिन्नाशिलातले मुहूर्तमुपविशामि ।
उपविश्याकर्ण्य च । अये किमयमाकस्मिकः *शङ्खपटहविमिश्रः [6]शब्दः
श्रूयते ।

[7]प्रमथ्नञ्छ्रोतॄणां श्रुतिपथमसारं गुरुतया
बहुत्वात् प्रासादैः सपदि परिपीतोज्झित इव ।
असौ नान्दीनादः पटुपटहशङ्खध्वनियुतो
दिशां द्रष्टुं दैर्घ्यं प्रसरति सकौतूहल इव ॥१४॥

विचिन्त्य । ज्ञातम् । एष हि मलयकेतुसंयमनसंजातं राजकुलस्य (इत्य-
र्धोक्ते सासूयम्) [8]परितोषं पिशुनयति । सबाष्पम् । कष्टम् ।

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१ सुहृद. M H २ कुनीतैव विदुषः H. ३ उदग्रक्रमभृतां H. ४ उदग्र यन्तः T. उदीरयन्तः M. ५ कीटक्षतिस्रुतिभिरास्रमिवोद्वमन्तः T. ६ नान्दीनादः M T H. ७ प्रकुर्वन् M. प्रमृद्नन् T H. ८ मौर्यकुलस्य inserted M T H.

* Omit शङ्खपटहविमिश्रः

श्राविताेऽस्मि श्रियं शत्रोरभिनीय च दर्शितः ।
अनुभावयितुं मन्ये यत्नः संप्रति मां विधेः ॥१५॥

पुरुषः । स्वगतम् । आसीणो अअं । जाव अज्जचाणक्कादेसं संपादेमि । राक्षसमपश्यन्निव तस्याग्रतो रज्जुपाशेनात्मानमुद्बध्नाति ॥ आसीनोऽयम् । यावदार्यचाणक्यादेशं संपादयामि ।

राक्षसः । विलोक्य । कथम् । अयमात्मानमुद्बध्नाति । नूनमहमिव दुःखितस्तपस्वी । भवतु । पृच्छाम्येनम् । उपसृत्य । भद्र किमिदमनुष्ठीयते ।

पुरुषः । सबाष्पम् । अज्ज जं पिअजणविणासदुक्खिदो अह्मारिसो मन्दभग्गो अणुचिट्ठदि ॥ आर्य यत् प्रियजनविनाशदुःखितोऽस्मादृशो मन्दभाग्योऽनुतिष्ठति ।

राक्षसः । स्वगतम् । प्रथममेव मया ज्ञातं नूनमहमिव दुःखितस्तपस्वीति । प्रकाशम् । व्यसनसब्रह्मचारिन् यदि न रहस्यं नातिगुरु वा ततः श्रोतुमिच्छामि ।

पुरुषः । अज्ज ण रहस्सं नादिगरुअं वा । किंदु ण सक्कणोमि पिअवअस्सविणासदुक्खिदो मरणस्स कालहरणं कादुं ॥ आर्य न रहस्यं नातिगुरुकं वा । किं तु न शक्नोमि प्रियवयस्यविनाशदुःखितो मरणस्य कालहरणं कर्तुम् ।

राक्षसः । निःश्वस्यात्मगतम् । एते सुहृद्व्यसनेषु परवदुदासीनाः प्रत्यादिश्यामहे वयमनेन । प्रकाशम् । यदि न रहस्यं नातिगुरु वा श्रोतुमिच्छामि ।

पुरुषः । अहो णिब्बन्धो अज्जस्स । एँसो णिवेदेमि । अत्थि दाव एत्थ णअरे मणिआरसेट्ठी जिह्णुदासो णाम ॥ अहो निर्बन्ध आर्यस्य । एष निवेदयामि । अस्ति तावदत्र नगरे मणिकारश्रेष्ठी जिष्णुदासो नाम ।

राक्षसः । स्वगतम् । अस्ति जिष्णुदासश्चन्दनदासस्य परमसुहृत् ।

पुरुषः । सो मम पिअवअस्सो ॥ स मम प्रियवयस्यः ।

राक्षसः । सहर्षमात्मगतम् । अये प्रियवयस्य इत्याह । संनिकृष्टः संबन्धः । ज्ञास्यति चन्दनदासस्य वृत्तान्तम् ।

१ अनुबध्नाति H. २ पिअवअस्स M T H. ३ दुक्खिदाहिअओ एत्तिअमेत्तं वि M T H. ४ खा गदी inserted before this M T H.

पुरुषः । संपदं दीणजणविइण्णविहवो जलणं पवेसिदुकामो णअरादो णिक्कन्तो । अहं वि जाव तस्स असुणिदव्वं ण सुणामि ताव अत्ताणं उब्बन्धिअ वावादइदुं इमं जिण्णुज्जाणं आअदो ॥ सांप्रतं दीनजनवितीर्णविभवो ज्वलनं प्रवेष्टुकामो नगरान्निर्गतः । अहमपि यावत् तस्याश्रोतव्यं न शृणोमि तावदात्मानमुद्बध्य व्यापादयितुमिदं जीर्णोद्यानमागतः ।

राक्षसः । अग्निप्रवेशे सुहृदस्ते को हेतुः ।

किमौषधपथातिगैरुपहतो महाव्याधिभिः

पुरुषः । ण हि ॥ न हि ।

राक्षसः । **किमग्निविषकल्पया नरपतेर्निरस्तः क्रुधा ।**

पुरुषः । एदं वि णत्थि । चन्दउत्तस्स जणवदे ण णिसंसा पडिवत्ती ॥ एतदपि नास्ति । चन्द्रगुप्तस्य जनपदे न नृशंसा प्रतिपत्तिः ।

राक्षसः । **अलभ्यमनुरक्तवान्[2] किमयमन्यनारीजनं**

पुरुषः । कर्णौ पिधाय । सन्तं पावं । अभूमी खु एसो अविणअस्स ॥ शान्तं पापम् । अभूमिः खल्वेषोऽविनयस्य ।

राक्षसः ।

किमस्य भवतो यथा सुहृद एव नाशोऽवशः ॥ १६ ॥

पुरुषः । अज्ज अह इं ॥ आर्य अथ किम् ।

राक्षसः । सावेगमात्मगतम् । चन्दनदासोऽस्य प्रियसुहृदिति तस्य विनाशोऽस्य हुतभुक्प्रवेशहेतुरिति यत्सत्यमाकुलित इवास्मि सुहृत्पक्षपातिना हृदयेन । प्रकाशम् । भद्र तस्यापि तव प्रियसुहृदः सुचरितं विस्तरेण श्रोतुमिच्छामि ।

पुरुषः । अदोअवरं ण सक्कुणोमि मन्दभग्गो मरणस्स विग्घमुप्पादेदुं ॥ अतःपरं न शक्नोमि मन्दभाग्यो मरणस्य विघ्नमुत्पादयितुम् ।

राक्षसः । भद्र श्रवणीयां कथां कथय ।

पुरुषः । का गदी । एसो खु णिवेदेमि । सुणोदु अज्जो ॥ का गतिः एष खलु निवेदयामि । शृणोत्वार्यः ।

१ दिआदिदिण्ण H. २ कथय कि नु नारी° T. किमुत चारुनारी° H. ३ सेट्ठिजणस्स विसेसदो चन्दणदासस्स । H ४ °दासस्य T. ५ °सुहृत् तद्विनाश एवास्य H. ६ चलितमेवास्ते युक्तपक्षपाताद्धृदयम् T. ७ सुहृद्वत्सलतया श्रोतव्यं H. सुहृद्वत्सलतया मर्तव्यं व्यवसितम् T. inserted after this.

राक्षसः। भद्र अवहितोऽस्मि ।

पुरुषः। अत्थि एत्थ णअरे पुप्फचत्तराणिवासी[1] मणिआरसेट्ठी चन्दणदासो णाम ॥ अस्त्यत्र नगरे पुष्पचत्वरनिवासी मणिकारश्रेष्ठी चन्दनदासो नाम ।

राक्षसः। सविषादमात्मगतम् । एतत् तदपावृतमस्मच्छोकद्वारं[2] दैवेन । हृदय स्थिरीभव । किमपि ते कष्टतरमाकर्णनीयमस्ति । प्रकाशम् । भद्र श्रूयते मित्रवत्सलः स साधुः । किं तस्य ।

पुरुषः। सो एदस्स जिह्णुदासस्स पिअवअस्सो होदि ॥– स एतस्य जिष्णुदासस्य प्रियसुहृद् भवति ।–

राक्षसः। [3]ततस्ततः ।

पुरुषः। तदा जिह्णुदासेण वअस्ससिणेहसरिसं अज्ज विण्णविदो चन्दउत्तो –॥ ततो जिष्णुदासेन वयस्यस्नेहसदृशमद्य विज्ञप्तश्चन्द्रगुप्तः ।–

राक्षसः। किमिति ।

पुरुषः। देव अत्थि मे *कुडुम्बभरणपज्जत्तो अत्थो । तस्स विणिमएण मुञ्चिज्जदु मे पिअवअस्सो चन्दणदासो त्ति ॥ देव अस्ति मे कुटुम्बभरणपर्याप्तोऽर्थः । तस्य विनिमयेन मुच्यतां मे प्रियवयस्यश्चन्दनदास इति ।

राक्षसः। स्वगतम् । साधु जिष्णुदास । दर्शितो मित्रस्नेहः ।

पितॄन् पुत्राः पुत्रान् परवदभिहिंसन्ति पितरो
यदर्थे सौहार्दं सुहृदि च विमुञ्चन्ति सुहृदः ।
[4]प्रियं †तं संत्यक्तुं व्यसनिनि वयस्ये व्यवसितः
कृतार्थोऽसावर्थस्तव सति [5]वणिक्त्वे सुवणिजः ॥ १७ ॥

प्रकाशम् । ततस्तथाभिहितेन किं प्रतिपन्नं मौर्येण ।

पुरुषः। एव्वं भणिदेण चन्दउत्तेण पडिभणिदो जिह्णुदासो । ण मए अत्थस्स कारणेण चन्दणदासो संजमिदो किंदु पच्छादिदो णेण अमच्च-

1 पुप्फ...णिवासी omitted in all but H (M). २ अस्मच्छोकदीक्षाद्वारं T. मद्विनाशदीक्षाप्रवेशद्वारं M H. ३ स्वगतम् । (सः) अयमभ्यर्णः शोकवज्रपातो हृदयस्य । in place of ततस्ततः in all but H (M). ४ प्रियं सद्यस्त्यक्तु॰ M प्रियं मोक्तुं तदो॰ T, प्रियस्यार्थे योऽसौ व्यसनसहितस्य व्यवासितः H. ५ वणिक्त्वेऽपि वणिजः in all but H (M N).
* Omit कुडुम्बभरण. † Read तमर्थं त्वं त्यक्तुम् ।

रक्खसस्स घरअणो बहुसो वि जाचिदेण वि ण समप्पिदो त्ति[1]। ता जदि तं समप्पेदि तदो अत्थि से मोक्खो। अण्णहा पाणहरो से दण्डो त्ति। एवं भणिअ वज्झट्ठाणं आणत्तो चन्दणदासो। तदो जाव वअस्सचन्दणदासस्स असुणिदव्वं ण सुणामि ताव जलणं पविसामि त्ति जिह्णुदासो णअरादो णिक्कन्तो। *अहं वि जाव पिअवअस्सस्स जिह्णुदासस्स असुणिदव्वं ण सुणामि ताव उब्बन्धिअ अत्ताणं वावादेमि त्ति इदं जिण्णुज्जाणं आअदो॥ एवं भणितेन चन्द्रगुप्तेन प्रतिभणितो जिष्णुदासः। न मयार्थस्य कारणेन चन्दनदासः संयमितः किंतु प्रच्छादितोऽनेनामात्यराक्षसस्य गृहजनो बहुशोऽपि याचितेनापि न समर्पित इति। तद्यदि तं समर्पयति ततोऽस्त्यस्य मोक्षः। अन्यथा प्राणहरोऽस्य दण्ड इति। एव भणित्वा वध्यस्थानमाज्ञप्तश्चन्दनदासः। ततो यावद् वयस्यचन्दनदासस्याश्रोतव्य न शृणोमि तावज्ज्वलनं प्रविशामीति जिष्णुदासो नगरान्निष्क्रान्तः। अहमपि यावत् प्रियवयस्यस्य जिष्णुदासस्याश्रोतव्यं न शृणोमि तावदुद्बध्यात्मानं व्यापादयामीतीद जीर्णोद्यानमागतः।

राक्षसः। न खलु व्यापादितश्चन्दनदासः।

पुरुषः। णै दाव। वावादीअदि। सो संपदं पुणो पुणो अमच्चरक्खसस्स घरअणं जाचीअदि। ण अ सो मित्तवच्छलदाए समप्पेदे। ता एदिणा कारणेण[3] होदि से मरणस्स कालहरणं॥ न तावद्। व्यापाद्यते। स सांप्रतं पुनः पुनरमात्यराक्षसस्य गृहजन याच्यते। न च स मित्रवत्सलतया समर्पयति। तदेतेन कारणेन भवत्यस्य मरणस्य कालहरणम्।

राक्षसः। सहर्षमात्मगतम्। साधु चन्दनदास।

> [4]**शिबिनेव समुद्भूतं शरणागतरक्षणात्।**
> [5]**निचीयते त्वया साधो यशोऽपि [6]सुहृदाविना॥१८॥**

प्रकाशम्। भद्र गच्छेदानीं शीघ्रं जिष्णुदासं ज्वलनप्रवेशान्निवारय। अहं चन्दनदासं मरणान्मोचयामि।

पुरुषः। अह केण उवाएण अज्जो चन्दणदासं मोचेदि॥ अथ केनोपायेनार्यश्चन्दनदासं मरणान्मोचयति।

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१ त्ति omitted M T H. २ अज्ज दाव वावा० T, अज्ज ण दाव वावा० M H.
३ ण करेमि in place of होदि से T ४ शिबेरिव M T H. ५ विचीयते M.
६ सुहृदा विना M T, सुहृदा मया H.
* Omit अहं वि जाव......जिण्णुज्जाणं आअदो।

राक्षसः । खड्गमाकृष्य । नन्वनेन [1]व्यवसायसुहृदा ।

निस्त्रिंशोऽयं [2]विगतजलदव्योमसंकाशमूर्ति-
र्युद्धश्रद्धापुलकित इव प्राप्तसख्यः करेण ।
सत्त्वोत्कर्षात् समरनिकषे दृष्टसारः परैर्मे
[3]मित्रस्नेहाद्विवशमधुना साहसे मां नियुङ्क्ते ॥१९॥

पुरुषः । अज्ज एवं सेट्ठिचन्दणदासजीविदरक्खणेण पिसुणिदा विसमदसाविपाअपडिदा ण सक्कणोमि णिच्छिदपदं भणिदुं किं सुगिहिदणामहेआ अमच्चरक्खसपादा तुम्हे त्ति । ता करेह मे पसादं संदेहणिण्णएण । इति पादयोः पतति ॥ आर्य एव श्रेष्ठिचन्दनदासजीवितरक्षणेन पिशुनिता विषमदशाविपाकपतिता न शक्नोमि निश्चितपद भणितुं किं सुगृहीतनामधेया अमात्यराक्षसपादा यूयमिति । तस्मात् कुरुत मे प्रसादं संदेहनिर्णयेन ।

राक्षसः । भद्र सोऽहमनुभूतभर्तृविनाशः सुहृद्विपत्तिहेतुरनार्यो दुर्गृहीतनामधेयो यथार्थो राक्षसः ।

पुरुषः । सहर्षं पुनः पादयोर्निपत्य । हीमाणहे [4]किदत्थो ह्मि ॥ आश्चर्यम् । कृतार्थोऽस्मि ।

राक्षसः । उत्तिष्ठ । कृतमिदानीं कालहरणेन । निवेद्यतां जिष्णुदासाय यथैष राक्षसश्चन्दनदासं मरणान्मोचयति । इति निस्त्रिंशोऽयमित्यादि पठन्नाकृष्टखड्गं परिक्रमति ।

पुरुषः । पसीदन्दु अमच्चपादा । अत्थि दाव एत्थ पढमं चन्दउत्तहदएण अज्जसअडदासस्स वहो आणत्तो । सो अ वज्झट्ठाणादो केणवि अवहरिअ देसन्तरं अववाहिदो । तदो चन्दउत्तहदएण कीस एसो पमादो किदो त्ति अज्जसअडदासे समुज्जलिदो कोववह्णी घादअजणणिहणेण णिव्वाविदो । तदोपहुदि घादआ जं कंवि गिहिदसत्थं अपुव्वं पुरिसं पिट्ठदो वा अग्गदो वा पेक्खन्ति तदा अत्तणो जीविदं परिरक्खन्ता [5]अप्पमत्ता * वज्झट्ठाणे तुरिदं वज्झं वावादेन्ति । एवं गिहिदसत्थेहिं अमच्चपादेहिं गच्छन्तेहिं सेट्ठिचन्दणदासस्स वहो तुवराइदो भविस्सदि । निष्क्रान्तः ॥ प्रसीदन्त्वमात्यपादाः । अस्ति तावदत्र प्रथमं चन्द्रगुप्तहतकेनार्य-

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१ व्यवसाय (महा) सुहृदा निस्त्रिंशेन । (ननु) पश्य M T, व्यसनसहायेन निस्त्रिंशेन H. २ सजल T. ३ मित्रस्नेहो विवशमथ वा H. ४ हीमाणहे दिट्ठिआ M T H. ५ अपत्ता ज्जेव वज्झट्ठाणं H. * Omit वज्झट्ठाणे.

शकटदासस्य वध आज्ञप्तः । स च वध्यस्थानात् केनाप्यपहृत्य देशान्तरमपवाहितः । ततश्चन्द्रगुप्तहतकेन कस्मादेष प्रमादः कृत इत्यार्यशकटदासे समुज्ज्वलितः कोपवह्निर्घातकजननिधनेन निर्वापितः । ततःप्रभृति घातका य कमपि गृहीतशस्त्रमपूर्वं पुरुषं पृष्ठतो वाग्रतो वा प्रेक्षन्ते तदात्मनो जीवितं परिरक्षन्तोऽप्रमत्ता वध्यस्थाने त्वरितं वध्यं व्यापादयन्ति । एवं गृहीतशस्त्रैरमात्यपादैर्गच्छद्भिः श्रेष्ठिचन्दनदासस्य वधस्त्वरायितो भविष्यति ।

राक्षसः । अहो दुर्बोधश्चाणक्यबटोर्नीतिमार्गः ।

यदि हि शकटो नीतः शत्रोर्मतेन ममान्तिकं
किमिति निहतस्तेन क्रोधाद्वधाधिकृतो जनः ।
अथ [1]न कृतकं [2]तादृग्लेख्यं कथं नु विभावये-
दिति मम मतिस्तर्कारूढा न पश्यति निश्चयम् ॥२०॥

विचिन्त्य

नायं निस्त्रिंशकालः प्रथममिह कृते घातकानां विघाते
नीतिः कालान्तरेण प्रकटयति फलं किं तया कार्यमत्र ।
औदासीन्यं न युक्तं प्रियसुहृदि गते [3]मत्कृते चातिघोरां
व्यापत्तिं ज्ञातमस्य स्वतनुमहमिमां निष्क्रयं कल्पयामि ॥२१॥

खड्गमुत्सृज्य निष्क्रान्तः ।

इति कपटपाशो नाम षष्ठोऽङ्कः ।

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१ स M. २ तादृक् कष्टं T, तादृग्लेखं M H. ३ मत्कृतामेव घोरां T H.

निर्वहणं नाम
सप्तमोऽङ्कः ।

ततः प्रविशति चण्डालो वज्रलोमा ।

वज्रलोमा । ओशलध अय्या ओशलध । अवेध । हीमाणह[1] ।

यदि महह लक्खिदुं शे प्पाणे विहवे कुलं कलत्तं अ ।
ता [2]पलिहलध विशं विअ लायापश्त्थं शुदूलेण ॥ १ ॥

आवि अ

होदि पुलिशश्श वाधी मलणं वा शेविदे अपश्छम्मि ।
लायापश्छे उण शेविदम्मि शअलं कुलं मलदि ॥२॥

तं यदि ण पदिज्जध ता पेस्कध एदं लायापश्छकालिणं शेस्टिचन्दणदाशं [3]वज्झस्ताणं णीयमाणं । आकाशे । अय्या किं भणध । अस्ति शे के वि मोक्खोवाए त्ति । [4]अस्ति अमच्चलक्खशश्श घलयणं यदि शमप्पेदि । पुनराकाशे । किं भणध । एशे शलणागदवश्छले अत्तणो यीविदमेत्तश्श कालणादो ईदिशं अकय्यं ण कलिश्शदि त्ति । अय्या तेण हि अवधालेध शे अशुहं गदिं[5] । किं दाणिं तुह्माणं एत्थ पदीआलविआलेण ॥ अपसरत आर्या अपसरत । अपेत रे ।

यदीच्छथ राक्षितु स्वान् प्राणान् विभवान् कुल कलत्र च ।
तत् परिहरत विषामिव राजापथ्यं सुदूरेण ॥

अपि च

भवति पुरुषस्य व्याधिर्मरण वा सेवितेऽपथ्ये ।
राजापथ्ये पुनः सेविते सकलं कुलं म्रियते ॥

तं यदि न प्रतीथ तत् प्रेक्षध्वमेतं राजापथ्यकारिणं श्रेष्ठिचन्दनदासं वध्यस्थानं नीयमानम् । आर्याः किं भणथ । अस्त्यस्य कोऽपि मोक्षोपाय इति । आर्याः अस्त्यमात्यराक्षसस्य गृहजनं यदि समर्पयति । कि भणथ । एष शरणागतवत्सल आत्मनो जीवितमात्रस्य कारणेनेदृशमकार्यं न करिष्यतीति । आर्याः तेन ह्यवधारयतास्याशुभां गतिम् । किमिदानीं युष्माकमत्र प्रतीकारविचारेण ।

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१ After this T (A P) and H (M L) insert the verse
वय्येह लाअवश्छं (vl. लाअदव्वं) विशं व पलिहलध शव्ववशणाइं ।
एदेशु वट्टमाणे होदि जणे शुलहाविणिवादे ॥
२ पलिहलेह विशं T. ३ शउत्तकलत्तं added here in all but (MKH).
४ कुदो शे अधव्अश्श मोक्खे । एवं उण added here H. ५ शुहगदिं । एत्तिके दाणिं......पदीआलविहवे T H.

ततः प्रविशति चण्डालेन बिल्ववक्त्रेणानुगतो वध्यवेशधारी शूलं स्कन्धेन वहन् कुटुम्बिन्या पुत्रेण चानुगम्यमानश्चन्दनदासः ।

[1]**कुटुम्बिनी** । सबाष्पम् । हद्धी हद्धी ।

[2]**अह्मारिसाण [3]वि कुले णिच्चं चारित्तभङ्गभीरूणं ।**
चोर[4]जणोच्चिदमरणं [5]होइ त्ति [6]णमो किदन्तस्स ॥३॥

अह वा ण णिसंसाणं उदासीणेसु इदरेसु वा विसेसो अत्थि । तह हि-

मोत्तूण आमिसाइं मरणभएणं तिणेहिं जीअन्तं[7] ।
वाहाण [8]मुद्धहरिणं हन्तुं को णाम णिब्बन्धो ॥४॥

समन्तादवलोक्य । भो *पिअवअस्स जिह्णुदास कहं पडिवअणं वि ण मे पडिवज्जसि । अह वा दुल्लहा ते खु माणुसा जे एदस्सिं काले दिट्ठिवहे चिट्ठन्ति ॥ हा धिक् हा धिक्

अस्मादृशानामपि कुले नित्यं चारित्रभङ्गभीरूणां ।
चोरजनोचित मरणं भवतीति नमः कृतान्ताय ॥

अथ वा न नृशंसानामुदासीनेष्वितरेषु वा विशेषोऽस्ति । तथा हि

मुक्त्वामिषाणि मरणभयेन तृणैर्जीवन्तम् ।
व्याधानां मुग्धहरिणं हन्तुं को नाम निर्बन्धः ॥

भो जिष्णुदास प्रियवयस्य कथं प्रतिवचनमपि न प्रतिपद्यसे । अथ वा दुर्लभास्ते खलु मानुषा य एतस्मिन् काले दृष्टिपथे तिष्ठन्ति ।

[9]**चन्दनन्दासः** । सबाष्पम् । एदे अह्म पिअवअस्सा ¶अंसुपादमेत्तकेण किदपदीआरा सरीरेहिं णिवट्टमाणा परिवत्तिदसोअदीणवअणा वाहगरुआए दिट्ठीए मं अणुगच्छन्ति ॥ एतेऽस्माकं प्रियवयस्या अश्रुपात मात्रेण कृतप्रतीकाराः शरीरैर्निवर्तमानाः परिवर्तितशोकदीनवदना बाष्पगुरुकया दृष्ट्या मामनुगच्छन्ति ।

बिल्ववक्त्रः । अय्या चन्दणदाशा आअदे शि वज्झस्ताणं । ता विशय्येहि घलयणं ॥ आर्य चन्दनदास आगतोऽसि वध्यस्थानम् । तस्माद्विसर्जय गृहजनम् ।

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१ चन्द० T H. २ M T read the verse as prose ३ वि कधं चारित्त० M, वि णिच्चं चारित्त० T, वि जदो णिच्चं चारित्त० H. ४ जणाणं विअ M. जणोचिदं T. ५ पत्तं M H. ६ णमो णमो M. ७ जीवन्ते H. ८ हरिणे H. ९ चन्द० omitted M H

* Omit पिअवअस्स. ¶Omit अंसुपादमेत्तकेण किदपदीआरा.

चन्दनदासः । अज्जे णिवत्तेहि संपदं सपुत्ता । ण जुत्तं खु अदोवरं अणुगच्छिदुं ।। आर्ये निवर्तस्व सांप्रतं सपुत्रा । न युक्तमतःपरमनुगन्तुम् ।

कुटुम्बिनी । सबाष्पम् । परलोअं पत्थिदो अज्जो ण देसन्तरं ।।[1] ता अकालो दाणिं एसो कुलवहूजणस्स णिवत्तिदुं ।। परलोक प्रस्थित आर्यो न देशान्तरम् । तस्मादाकल इदानीमेष कुलवधूजनस्य निवर्तितुम् ।

चन्दनदासः । अह किं ववसिदं अज्जाए ।। अथ किं व्यवसितमार्यया ।

कुटुम्बिनी । भत्तुणो चलणे अणुगच्छन्तीए अप्पाणुग्गहो [3]होदु त्ति ।। भर्तुश्चरणावनुगच्छन्त्या आत्मानुग्रहो भवत्विति ।

चन्दनदासः । अज्जे दुव्ववसिदं एदं । तुए अअं कुमारो असुणिदलोअसंववहारो अणुगिह्णिदव्वो ।। आर्ये दुर्व्यवसितमेतत् । त्वयाय कुमारोऽश्रुतलोकसंव्यवहारो बालोऽनुगृहीतव्यः ।

कुटुम्बिनी । अणुगिह्णन्दु णं पसण्णाओ कुलदेवदाओ । जाद पडसु अपच्छिमं पिदुणो पादेसु ।। अनुगृह्णन्त्वेन प्रसन्नाः कुलदेवताः । जात पतापश्चिमं पितुः पादयोः ।

पुत्रः । पादयोर्निपत्य । ताद किं दाणिं मए तादविरहिदेण अणुचिट्ठिदव्वं ।। तात किमिदानीं मया तातविरहितेनानुष्ठातव्यम् ।

चन्दनदासः । पुत्त चाणक्कविरहिदे देसे वसिदव्वं ।। पुत्र चाणक्यविरहिते देशे वस्तव्यम् ।

बिल्ववक्त्रः । अय्या चन्दणदाशा णिखादे शूले । ता शय्ये होहि ।। आर्य चन्दनदास निखातः शूलः । तस्मात् सज्जो भव ।

कुटुम्बिनी । अज्जा परित्ताअध परित्ताअध ।। आर्याः परित्रायध्वं परित्रायध्वम् ।

चन्दनदासः । अज्जे अह किं एत्थ आक्कन्दसि । सग्गं गदा खु ते देवा णन्दा जे दुक्खिदं जणं अणुकम्पन्ति ।। आर्ये अथ किमत्राक्रन्दसि । स्वर्गं गताः खलु ते देवा नन्दा ये दुःखितं जनमनुकम्पन्ते ।

१ चन्द० । अज्जे अअं मित्तकज्जेण मे विणासो ण उण पुरिसदोसेण । ता अल विसादेण ।। कुटु० । अज्ज जइ एव्वं inserted here T. २ कुलजणस्स T. ३ होदु त्ति omitted H. ४ देवदाओ T ५ अपच्छिमस्स M. पच्छिमेसु T ६ गदाणं दाव देवा दुक्खिदं T ७ इत्थीजणं पहृदिणं M, परिअणं T

वज्रलोमा । अले बिल्लवत्ता गेह्ण चन्दणदाशं । शयं य्येव घलअणे गमिस्सदि ॥ अरे बिल्ववक्त्र गृहाण चन्दनदासं । स्वयमेव गृहजनो गमिष्यति ।

बिल्ववक्त्रः । अले वज्जलोमा एशे गेह्णामि ॥ अरे वज्रलोमन् एष गृह्णामि ।

चन्दनदासः । भद्द मुहुत्तं चिट्ठ जाव पुत्तअं परिस्सआमि । पुत्र परिष्वज्य मूर्ध्न्याघ्राय । जाद अव्वस्सं भविदव्वे विणासे मित्तकज्जं समुव्वहमाणो विणासं अणुभवेहि ॥ भद्र मुहूर्तं तिष्ठ यावत् पुत्रक परिष्वजे । ...जात अवश्य भवितव्ये विनाशे मित्रकार्यं समुद्वहन् विनाशमनुभव ।

पुत्रः । ताद किं एदं वि भणिदव्वं । [1]कुलधम्मो खु एसो अह्माणं ॥ तात किमेतदपि भणितव्यम् । कुलधर्मः खल्वेषोऽस्माकम् ।

वज्रलोमा । अले गेह्ण एदं ॥ अरे गृहाणैनम् ।

चण्डालौ गृहीतश्चन्दनदासम् ।

कुटुम्बिनी । सोरस्ताडम् । अज्जा परित्ताअध परित्ताअध ॥ आर्याः परित्रायध्व परित्रायध्वम् ।

प्रविश्यापटीक्षेपेण **राक्षसः** । भवति न भेतव्यं न भेतव्यम् । भो भोः [2]शूलायतनाः न खलु व्यापादयितव्यश्चन्दनदासः ।

> **येन स्वामिकुलं रिपोरिव कुलं दृष्टं विनश्यत् पुरा**
> **मित्राणां व्यसने महोत्सव इव स्वस्थेन येन स्थितम् ।**
> **आत्मा यस्य [3]च वञ्चनापरिभवक्षेत्रीकृतोऽपि प्रिय—**
> **स्तस्येयं मम मृत्युलोकपदवी वध्यस्रगाबध्यताम् ॥५॥**

चदनदासः । विलोक्य सबाष्पम् । अमच्च किं एदं ॥ अमात्य किमेतत् ।

राक्षसः । त्वदीयसुचरितैकदेशस्यानुकरणम् ।

चन्दनदासः । सव्वं वि एदं पआसं णिप्फलं करन्तेण [4]तुंए किं अणुचिट्ठिदं ॥ सर्वमप्येतं प्रयासं निष्फल कुर्वता त्वया किमनुष्ठितम् ।

राक्षसः । सखे स्वार्थ [5]ऐवानुष्ठितः । कृतमुपालम्भेन । भद्र निवेद्यतां दुरात्मने चाणक्याय—

१ कुलक्कमो M. H २ सेनापते M H. ३ वधाय वः परि० M T. ४ ण मे पिअं अणुचिट्ठिदं अमच्चेण । M H. ५ एष हि जीवलोकः । M H.

वज्रलोमा । किं त्ति ।। किमिति ।

राक्षसः ।

> **दुष्कालेऽपि कलावसज्जनरुचौ प्राणैः परं रक्षता**
> **नीतं येन यशस्विनातिलघुतामौशीनरीयं यशः ।**
> **बुद्धानामपि चेष्टितं सुचरितैः क्लिष्टं विशुद्धात्मना**
> **पूजार्होऽपि स यत्कृते तव गतो वध्यत्वमेषोऽस्मि सः ॥६॥**

वज्रलोमा । अले बिल्लवत्ता तुमं दाव शेस्टिचन्दणदाशं गेह्णिअ एदश्श मशाणपादपश्श छायाए मुहुत्तं दाव चिष्ट याव हगे अय्यचाणक्कश्श णिवेदेमि गिहिदे अमच्चल१कशे त्ति ।। अरे बिल्ववक्त्र त्वं तावच्छ्रेष्ठिचन्दनदासं गृहीत्वैतस्य श्मशानपादपस्य छायाया मुहूर्तं तिष्ठ यावदहमार्यचाणक्याय निवेदयामि गृहीतोऽमात्यराक्षस इति ।

बिल्ववक्त्रः । अले वय्यलोमा एवं भोदु । इति सपुत्रदारेण चन्दनदासेन सह निष्क्रान्तः ।। अरे वज्रलोमन् एवं भवतु ।

वज्रलोमा । एदु अमच्चे । राक्षसेन सह परिक्रम्य । के एत्थ दुवालिआणं । णिवेदेध दाव णन्दकुलशाचुण्णकुलिशश्श* मोलिअकुलपडिस्टावअस्स अय्य चाणक्कश्श ।। एत्वमात्यः ।। कोऽत्र दौवारिकाणाम् । निवेदयत तावन्नन्दकुलनगकुलिशाय मौर्यकुलप्रतिष्ठापकायार्यचाणक्याय ।

राक्षसः । स्वगतम् । एतदपि नाम श्रोतव्यम् ।

वज्रलोमा । एशे अय्यणीदिणिअलिद†बुद्धिविहवे गिहिदे अमच्चल२कशे त्ति ।। एष आर्यनीतिनिगलितबुद्धिविभवो गृहीतोऽमात्यराक्षस इति ।

ततः प्रविशति जयनिकावृतशरीरो मुखमात्रदृश्यश्चाणक्यः ।

चाणक्यः । भद्र

> **केनोत्तुङ्गशिखाकलापकपिलो बद्धः पटान्तेऽनलः**
> **पाशैः केन सदागतेरगतिता सद्यः समापादिता ।**
> **केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्जरे**
> **भीष्मः केन च नैकनक्रमकरो दोर्भ्यां प्रतीर्णोऽर्णवः ॥७॥**

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१ (णिअम) शंयमिद M T, णिअलशंयमिद M २ पुलिशआले M K, पलिंसले T
* Omit कुलिश. † Read णिग्गलिद.

वज्रलोमा । णं णीदिणिउणबुद्धिणा अज्जेण ॥ ननु नीतिनिपुणबुद्धिना र्येण ।

चाणक्यः । मा मैवम् । नन्दकुलविद्वेषिणा दैवेनेति वक्तव्यम् ।

[1]राक्षसः । स्वगतम् । अये अयं दुरात्मा—अथ वा—महात्मा कौटिल्यः

> **आकरः सर्वशास्त्राणां रत्नानामिव सागरः ।**
> **गुणैर्न परितुष्यामो यस्य मत्सरिणो वयम् ॥८॥**

[2]चाणक्यः । विलोक्य सहर्षम् । अयमसावमात्यराक्षसो येन महात्मना

> **गुरुभिः कल्पनाक्लेशैर्दीर्घजागरहेतुभिः ।**
> **चिरमायासिता सेना वृषलस्य मतिश्च मे ॥९॥**

जयनिकामपनीयोपसृत्य च । भो अमात्यराक्षस विष्णुगुप्तोऽभिवादयते ।

राक्षसः । स्वगतम् । अमात्य इति लज्जाकरमिदानीं विशेषणम् ।
प्रकाशम् । भो विष्णुगुप्त न मां श्वपाकस्पर्शदूषितं स्प्रष्टुमर्हसि ।

चाणक्यः । अमात्यराक्षस नायं[3] श्वपाकः । अयं खलु भवता दृष्टपूर्वः सिद्धार्थको नाम [4]राजपुरुषो येन व्याजसौहृदमुत्पाद्य तादृशं कपटलेखमजानन्नेव लेखितस्तपस्वी शकटदासः । योऽप्यसौ द्वितीयः स समृद्धार्थको नाम राजपुरुष एव ।

राक्षसः । स्वगतम् । दिष्ट्या शकटदासं प्रत्यपनीतो मे विकल्पः ।

चाणक्यः ।— किं बहुना । एष संक्षेपः ।

> **[5]एते भद्रभटादयः स च तथा लेखः स सिद्धार्थक—**
> **स्तश्चालंकरणत्रयं स भवतो मित्रं भदन्तः किल ।**
> **जीर्णोद्यानगतः स चार्तपुरुषः क्लेशः स च श्रेष्ठिनः**
> **सर्वोऽयं वृषलस्य वीर भवता संयोगमिच्छोर्नयः ॥१०॥**

तदयं वृषलस्त्वां द्रष्टुमागच्छति । पश्यैनम् ।

राक्षसः । स्वगतम् । का गतिः । एष पश्यामि ।

१ राक्ष० । स्वगतम् । omitted and the rest removed hence and inserted after राक्ष० । स्वगतम् । अमात्य इति लज्जाकरमिदानीं विशेषणम् further on H. २ चाण० omitted and the rest read in continuation of चाण० । मैवम् । नन्दकुलविद्वेषिण दैवेनेति० which precedes H, ३ नेमौ चण्डालौ । T. ४ राजपुरुषः । योऽप्यसौ द्वितीयः सोऽपि समिद्धार्थको नाम राजपुरुष एव । शकटदासोऽपि तपस्वी तं तादृश लेखमजानन्नेव कपटलेखं मया लेखित इति T, ५ ये ते M, भृत्याः T

ततः प्रविशति राजा विभवतश्च परिवारः

राजा । स्वगतम् । विनैव युद्धादार्येण जितं दुर्जयं परबलमिति लज्जित इवास्मि । मम हि

फलयोगमवाप्य सायकाना-
[1]मनियोगेन विलक्षतां मतानाम् ।
[2]स्वशुचैव भवत्यधोमुखानां
निजतूणीशयनव्रतप्रतिष्ठा[3] ॥११॥

अथ वा

विगुणीकृतकार्मुकोऽपि जेतुं
भुवि जेतव्यमसौ समर्थ एव ।
स्वपतोऽपि ममेव यस्य तन्त्रे
गुरवो जाग्रति कार्यजागरूकाः ॥१२॥

चाणक्यमुपसृत्य । आर्य चन्द्रगुप्तोऽभिवादयते ।

चाणक्यः । वृषल संपन्नास्ते मदीयाशिषः । तदभिवादयस्वात्रभवन्त[4]ममात्यराक्षसम् ।

[5]**राजा** । राक्षसमुपसृत्य । आर्य चन्द्रगुप्तोऽभिवादयते ।

राक्षसः । विलोक्य स्वगतम् । अये अयं चन्द्रगुप्तो य एष

बाल एव हि लोकेऽस्मिन् संभावितमहोदयः[6] ।
क्रमेणारूढवान् राज्यं यूथैश्वर्यमिव द्विपः ॥१३॥

प्रकाशम् । राजन् विजयस्व ।

राजा । आर्य

जगतः किं न विजितं मयेति प्रविचिन्त्यताम् ।
गुरौ षाड्गुण्यचिन्तायामार्ये [7]कार्येषु जाग्रति ॥१४॥

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१ विधियोगेन विपक्षतां T २ न शुचेव T. ३ व्रतस्य निष्ठा H. व्रतं प्रतुष्टयै T. ४अयं ते पैतृकोऽमात्यमुख्यः । added here M H. ५ राक्ष० । स्वगतम् । योजितोऽनेन संबन्धः । added before this M T H, चाण० राजानमुपसृत्य । अयममात्यराक्षसः प्राप्तः । प्रणमैनम् । superadded T. ६ महोन्नतिः H. ७ त्वयि च M, कार्ये च B, चार्ये च T.

राक्षसः । स्वगतम् । स्पृशति मां भृत्यभावेन कौटिल्यशिष्यः अथ वा विनय एवैष चन्द्रगुप्तस्य । मत्सरस्तु मे विपरीतं कल्पयति सर्वथा स्थाने यशस्वी चाणक्यः । कुतः ।

द्रव्यं जिगीषुमधिगम्य जडात्मनोऽपि
नेतुर्यशस्विनि पदे नियता प्रतिष्ठा ।
अद्रव्यमेत्य तु विशुद्धनयोऽपि मन्त्री
शीर्णाश्रयः पतति कूलजवृक्षवृत्त्या ॥१५॥

चाणक्यः । अमात्यराक्षस अपीष्यते चन्दनदासस्य जीवितम् ।

राक्षसः । भो विष्णुगुप्त कः संदेहः ।

चाणक्यः । यदि *चन्दनदासस्य जीवितमिष्यते ततो गृह्यतामिदं शस्त्रम्[2] ।

राक्षसः । भो विष्णुगुप्त मा मैवम् । अयोग्या वयमस्य विशेषतस्त्वया गृहीतस्य ग्रहणे ।

चाणक्यः । अमात्यराक्षस योग्योऽहमयोग्यो भवानिति कथमेतत् ।

अश्वैः सार्धमजस्रदत्त[3]कविकाक्षामै[4]रशून्यासनैः
स्नानाहारविहारपानशयनस्वेच्छासुखैर्वर्जितान् ।
माहात्म्यात् तव पौरुषस्य मतिमन् दृप्तारिदर्पच्छिदः
पश्यैतान् परिकल्पनाव्यतिकरप्रोच्छूनवंशान् गजान् ॥१६॥

अथ वा किमनेन । न भवतः शस्त्रग्रहणमन्तरेण चन्दनदासस्य जीवितमस्ति[5] ।

राक्षसः । भो विष्णुगुप्त प्रह्वोऽस्मि । नमः सर्वकार्यप्रतिपत्तिहेतवे सुहृत्स्नेहाय ।

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१ अमात्यराक्षस अगृहीतशस्त्रेण भवता अनु (vl नानु) गृह्यते वृषल इत्यतः संदेहः । added before this M T H. २ राक्षसश्चिन्तयति । चाणक्य ।

तपोवनं यामि विहाय मौर्य त्वां चाधिकारे ह्यधिकृत्य मुख्यम् ।
त्वयि स्थिते वाक्पतिवत् सुबुद्धौ भुनक्तु गामिन्द्र इवैष चन्द्र. ॥

inserted after this H ३ ०कविकैः T. ४ अशून्यासनै. T H. ५ After this is inserted राक्षसः । स्वगतम् ।

नन्दस्नेहगुणाः स्पृशन्ति हृदयं भृत्योऽस्मि तद्विद्विषां ।
ये सिक्ताः स्वयमेव वृद्धिमगमं श्छिन्नास्त एव द्रुमाः
शस्त्रं मित्रशरीररक्षणकृते व्यापारणीयं मया
कार्याणां गतयो विधेरपि नयन्त्याज्ञाकरत्वं चिरात् ॥

(vl. a कणाः, b पाणिपयसा छेद्याः c शरीरके च परुषं, d न यन्त्याज्ञा०, न यन्त्यालोचनागोचरम्) M T.

* Read यद्येवं in place of यदि चन्दनदासस्य जीवितमिष्यते

चाणक्यः। सहर्षं शस्त्रमर्पयित्वा। वृषल अमात्यराक्षसेन गृहीतशस्त्रेणानुगृहीतो दिष्ट्या वर्धते भवान्।[1]

राजा। आर्यप्रसाद एष चन्द्रगुप्तेनानुभूयते।

प्रविश्य **पुरुषः।** [2]जेदु जेदु देवो। अज्ज एसो खु भद्दभडभाउराअणप्पमुहेहिं संजमिदो मलअकेदू पडिहारभूमीए उवट्ठाविदो[3] ॥ जयतु जयतु देवः। आर्य एष खलु भद्रभटभागुरायणप्रमुखैः संयमितो मलयकेतुः प्रतीहारभूमावुपस्थापितः।

चाणक्यः। भद्र निवेद्यताममात्यराक्षसाय। सोऽयमिदानीं [4]जानीते।

राक्षसः। स्वगतम्। कथं दासीकृत्य मामिदानीं विज्ञापनाया मुखरीकरोति कौटिल्यः। का गतिः। प्रकाशम्। राजन् विदितमेवैतद् यथा वयं मलयकेतौ कंचित् कालमुषिताः। तत् परिरक्ष्यन्तामस्य प्राणाः।

राजा चाणक्यमुखमवलोकयति।

चाणक्यः। वृषल प्रतिमानयितव्योऽयममात्यराक्षसस्य प्रथमः प्रणयः। पुरुषं प्रति। भद्र अस्मद्वचनादुच्यन्तां भद्रभटप्रमुखाः। अमात्यराक्षसेन विज्ञापितो देवश्चन्द्रगुप्तः प्रयच्छति मलयकेतवे पित्र्यं विषयम्। अतो गच्छन्तु भवन्तः सहानेन। प्रतिष्ठिते चास्मिन् पुनरागन्तव्यमिति[5]। अपरं चोच्यतां दुर्गपालो विजयपालः। अमात्यराक्षसेन गृहीतशस्त्रेण सुप्रीतो देवश्चन्द्रगुप्तः समाज्ञापयति।[6] एष श्रेष्ठी चन्दनदासः पृथिव्यां सर्वनगरश्रेष्ठिपदमारोप्यताम्। [7]अन्यच्च विना हस्त्यश्वं क्रियतां सर्व-

१ After this is inserted the verse

मद्बुद्धिस्तव भाग्यानि राक्षसस्य पराक्रम।
त्रितयं यदि संयुक्तं भवेज्जेयो महेश्वरः॥ H(M)

२ जेदु अज्जो। in all but H (MN) ३ एद सुणिअ अज्जो प्पमाणं added here M I H ४ राजकार्यं करिष्यति M. ५ पुरुषः। जं अज्जो आणवेदि इति परि(vl निष्) क्रामति। चाणक्य। भद्र तिष्ठ तिष्ठ (vl तावत्)। (इदं vl एवं) अपरं वक्तव्यो (vl उच्यतां) (दुर्गपालो) विजयपाल· in place of अपरं चोच्यतां दुर्गपालो विजयपालः M T H, ६ °राक्षसस्य गृहीतशस्त्रस्य प्रीत्या M, °राक्षसलाभेन सुप्रीतो T, राक्षसस्य प्रीत्या H. ७ After this is inserted पुरुस.। जं अज्जो आणवेदि। निष्क्रान्त। चाणक्यः। चन्द्रगुप्त किं ते भूयः प्रियं करोमि। राजा। किमतः परं प्रियमस्ति। राक्षसेन समं मैत्री राज्ये चारोपिता वयम्। नन्दाश्चोन्मूलिताः सर्वे किं कर्तव्यमतः परम्। चाणक्यः। विजये उच्यतां दुर्गपालो विजयपालश्च। अमात्यराक्षसपरिग्रहेण प्रीतो देवश्चन्द्रगुप्तः समाज्ञापयति। omitting अन्यच्च M

२४बन्धनमोक्ष इति । अथ वा *अमात्यराक्षसे नेतरि किं हस्त्यश्वेन प्रयोजनम् । तदिदानीं

[1]विना वाहनहस्तिभ्यो[2] मुच्यतां सर्वबन्धनम् ।
पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा† ॥१७॥

पुरुषः[3] । जं अज्जो आणवेदि । [4]निष्क्रान्तः ॥ यदार्य आज्ञापयति ।

चाणक्यः । [5]भो राजन् चन्द्रगुप्त भो अमात्य राक्षस उच्यतां किं वां भूयः प्रियमुपकरोमि ।

राजा । किमतः परमपि प्रियमस्ति[7] ।

राक्षसः । यद्यपरितोषपस्तदिदं भवतु ।

वाराहीमात्मयोनेस्तनुमवनविधावास्थितस्यानुरूपां
यस्य [9]प्राग् दन्तकोटिं प्रलयपरिगता शिश्रिये भूतधात्री ।
म्लेच्छैरुद्वेज्यमाना भुजयुगमधुना संश्रिता[10] राजमूर्तेः
स श्रीमद्बन्धुभृत्यश्चिरमवतु महीं [11]पार्थिवोऽवन्तिवर्मा॥१८॥

निष्क्रान्ताः सर्वे ।

इति निर्वहण नाम सप्तमोऽङ्कः ।

१ सह M २ °हस्तिभ्याम् M, व्युग्येभ्यः H. ३ प्रतीहारी M. ४ निष्क्रान्ता M ५ भो राजन् चन्द्रगुप्त भो omitted M ६ ते M H. ७ After this is inserted राक्षसेन समं......कर्तव्यमत प्रियम् ॥ in T, the prose किमतः...मस्ति omitted and the verse राक्षसेन समं० given in H. which further inserts राक्षस । आत्मगतम् । नन्दस्नेह० ८चाणक्य.। तथापी दमस्तु H; M omitts राक्षस and reads the passage in continuation of the preceeding speech ९ प्राक् पोत्रकोटि H. १० पीवरं M H. ११ पार्थिवश्चन्द्रगुप्तः M T H.

† Read अमात्ये नेतरि कुतो हस्त्यश्वेन प्रयोजनम् ।
तदिदानीं सहस्त्यश्वं मुच्यतां सर्वबन्धनम् ॥१७॥

DRAMATIS PERSONÆ

CHANDRAGUPTA, Chandra-, Chandramas, Maurya, Vrishala—King of Magadha

CHĀṆAKYA, Kautilya, Vishṇugupta—His preceptor and adviser, temporarily his minister

JĪVASIDDHI—Induśarman in disguise, a friend and agent of Chāṇakya feigning friendship with Rākshasa

BHĀGURĀYAṆA—An agent of Chāṇakya, the supposed friend of the father of Malayaketu

SIDDHĀRTHAKA—An agent of Chāṇakya, the supposed friend of Śakatadāsa, one of the executioners of Chandanadāsa called Vajraloman

SAMṚIDDHĀRTHAKA—Siddhārthaka's friend personating the other executioner called Bilvavaktra

NIPUṆAKA—A spy of Chāṇakya disguised as a moralizer carrying a chart of Yama.

ŚĀRṆGARAVA—A pupil of Chāṇakya

VAIHĪNARI—The Chamberlain of Chandragupta

ŚOṆOTTARĀ—A female door-keeper of Chandragupta.

MALAYAKETU—King of Parvatadeśa, leading an army against Pātaliputra to avenge the murder of his father

RĀKSHASA—Minister of the late Emperor Nanda and his sons, and of Sarvārthasiddhi, in alliance with Malayaketu in his expedition, finally accepting the ministership of Chandragupta to save Chandanadāsa.

CHANDANADĀSA—Headman of the guild of lapidaries, an intimate friend of Rākshasa.

ŚAKAṬADĀSA—A friend and Secretary of Rākshasa.

JĪRṆAVISHA—Virādhagupta in disguise; a friend and secret agent of Rākshasa personating as snake charmer.

KARABHAKA—A courier of Rākshasa.

PRIYAṀVADAKA—An attendant of Rākshasa.

JĀJALI—The Chamberlain of Malayaketu

VIJAYĀ—A female door-keeper of Malayaketu.

BHĀSURAKA—An attendant of Bhāgurāyana

The wife and son of Chandanadāsa, a Man with a rope, Bards Attendants etc

SCENE—Pataliputra in acts I, III, VI and VII ;

,, The capital of Parvatakadeśa in acts II and IV ;

,, The Camp of Malayaketu in act V

MUDRĀRĀKSHASA

OR

THE SIGNET RING.

ACT I.

There enters the Stage manager of the play at the conclusion of the Invocation by the Manager of the Theatrical Preliminary.

STAGE MANAGER—May the ingenuity of Lord Śiva protect you,—of Śiva who wished to keep back from the Goddess Gaurī, (the name of) the heavenly river Gangā by the following (evasive) replies (to her questions):—Gaurī—Who is this, so fortunate, that you carry on your head? Śiva—It is Śaśikalā (—the crescent moon) Gaurī —Is that (i.e, Śaśikalā) the name of her? Śiva—that is her name indeed. It is known to you; and yet how is it that you forget it? Gaurī—I refer to one of the female sex, not to the Moon Śiva—Then let Vijayā speak, if the Moon's word (lit the Moon) be no authority 1

Moreover,—May the dance of Śiva, the conqueror of the demon Tripura, awkwardly performed in consideration of local circumstances, protect you,—of Śiva who staid the subsidence of the earth by a gentle tread of his feet, went through brachial movements (lit gesticulated) only by a repeated contraction of his arms outreaching all the worlds, and refrained from fixing his terrible eye emitting sparks of fire on its objectives for fear of conflagration. 2

I should desist from prolixity (For) I am ordered by the audience that the new drama, named the Signet Ring, a composition of poet Viśākhadatta, son of Mahārāja Bhāskaradatta and grandson of Sāmanta Vaṭeśvaradatta, should be staged by me, And I am really very much pleased, I have to perform it

before an audience that can appreciate the excellence of a poetical work. For:—

The sowings of even a dullard, done in a good soil, thrive. The plentiful growth of paddy needs not merit in the cultivator. 3

So I, with my household, begin the performance forthwith. *Going about and observing* How now, what is this? Domestics are unusually busy in their appointed tasks as if there were a great festival.

Thus one here is fetching water, another is preparing fragrant paints (lit. is grinding aromatic substances); a third is weaving fine wreaths, and one there is working with the pestle accompanied by a sweet hum note as it descends 4

Well, I will call my wife and ask her *Looking in the direction of the attiring room*—Come quick on purpose, O noble lady, you who, adept in policy, full of resources, securing stability and gaining the three ends, are the science of Polity incarnate in (the regulation of) my house 5

ACTRESS. *entering*—Here I am, my noble lord May you, noble one, favour me with the dictation of your command

STAGE MANAGER—Noble lady! Let alone the dictation of commands Just tell me whether the family is blessed with a dinner-invitation to revered Brāhmanas or whether there are welcome guests come to our house, on which account this special preparation of food is being made

ACTRESS—Revered Brāhmanas are invited to dinner by me, my noble lord!

STAGE MANAGER—What is the occasion!

ACTRESS—They say there is to be the seizure (*i.e.* eclipse) of *Chandra* (—the moon).

STAGE MANAGER—Who say so!

ACTRESS—The town folk say so, to be sure.

STAGE MANAGER—Noble lady! I have taken pains and studied the science of the heavenly bodies in its 64 branches Let, then, the special preparation of food for revered Brāhmanas be proceeded with. As regards the seizure of *Chandra* you are misled (lit. deluded) by some one's say (lit. by some one). Look here.

The malignant assailant (Rāhu), in concert with Ketu, now seeks to assail by might and main *Chandra* in full splendour.—

Voice behind the Stage—Ah! Who is this that seeks to assail *Chandra* (*i e* Chandragupta) inspite of me?

STAGE MANAGER—But the union of Budha (Mercury) saves him.

ACTRESS—My noble lord! Who is this that wishes to save *chandra* (=the moon) from the attack of the assailant (Rāhu), though a denizen of the earth?

STAGE MANAGER—Insooth, noble lady, I did not notice him. Well, I shall make him out by his voice on being questioned again: *He repeats 'The malignant assailant' &c.*

Voice behind the Stage—Ah! Who is this that seeks to assail Chandragupta inspite of me? 6

STAGE MANAGER—Oh, I see

It is Kautilya—

The actress shakes with fear.

STAGE MANAGER— Of crooked policy who forcefully consumed the Nanda family like reeds in the flames of his wrath: Hearing of the seizure of Chandra (the moon) he comes, apprehending the seizure of the namesake—Chandra, the Maurya. 7

So let us withdraw *They retire.*

END OF PROLOGUE.

There enters Chānakya, touching the lock of hair on the head in anger.

CHĀṆAKYA—Ah! Who is this that seeks to assail Chandragupta inspite of me?

Which person, doomed to die, does not wish the lock of hair on my head being tied up even now, which forms the black curling wreath of smoke of the fire of my anger and has been the fatal female cobra to the Nanda family? 8

Which person, moreover, deluded in the estimate of the strength of his adversary and his own, would suffer instant death after the fashion of the moth, braving the blaze of my raging fury which has consumed the Nanda family as the sylvan fire consumes the word? 9

Hallo, Śārṅgarva!

PUPIL—*entering*;—What is your command, Revered Sir?

CHĀṆAKYA—My dear boy, I want to sit (here)

PUPIL—Revered Sir? The fore-room of the front quadrangle is provided with mats So the Revered One may be pleased to sit here.

CHĀṆAKYA—My dear boy! It is not the severity (of temper) inherent in a preceptor towards his pupil, that upsets me I am put out by the cares of state (lit close application to state affairs). *Taking his seat, to himself, on the withdrawal of the pupil* How now? Has the matter gained publicity among citizens, that, filled with resentment at the destruction of the family, Rākshasa has made an alliance with Malayaketu, son of Parvataka, burning with rage on account of the murder of his father, who has been urged on by the offer of the entire Nanda territories, and that he is preparing to assail Vrishala with a vast army of Mlechchha chiefs reinforced by (the troops of) Malayaketū? *After a moment's reflection.* Aye, what of that? I am able to avert it inspite of publicity. For, having publicly vowed to extirpate the Nanda family, I have (already) crossed the impossible river of that vow.

The fire of my wrath is like the forest—conflagration. It has destroyed the members of the Nanda family deserted by terror-striken citizens like bamboo canes forsaken by terrified birds, having scattered in abundance the ashes of delusion cast up by the blast of policy to overwhelm their ministers that served as (a protecting ring of) trees about them It has, moreover, spread far and wide the smoke of grief in the heavens of the youthful widows of the enemies wherewith it has darkened their moon-like faces Now that it had no fuel to feed it, it has gone out, not that it has spent itself. **10**

Moreover,—Those (very) persons who, with expressions of censure stifled within from fear of king Nanda, formerly

saw me helplessly ousted from the principal seat, grieving with downcast faces, have now seen that Nanda with his family similarly hurled down from the throne by me as the lord of elephants with his herd is hurled from a mountain peak by the lion **11**

Though the extreme vow has (already) been fulfilled by me, I still weild the sword for the sake of Vṛishala.

(Otherwise),—As is well-known, I have uprooted the Nine Nandas from the soil, who were like barbs (rankling) in the heart; and have firmly established the sovereignty in the person of the Maurya like the lotus plant in a lake. Thus I have, with assiduity, portioned out to the foe and the friend the choice and appropriate fruit of incurring my fury and securing my favour **12**

Nay, how can the Nanda family be said to be uprooted and the sovereignty of Chandragupta firmly established as long as Rākshasa is not secured? *Reflecting off* I wonder at the devotion of Rākshasa to the Nanda family which is unsurpassable! It was not, indeed, possible, as long as a single member of the Nanda family lived, to stop his activities on behalf of the Nanda family in order that he might be induced to accept the premiership of Chandragupta With this conviction I caused to be murdered Sarvārthasiddhi of the Nanda family, poor man, though he had retired to the penance forest. Now then, gaining over Malayaketū, he is in sooth making mightier preparation to overthrow (lit. extirpate) us. *Fixing his gaze in the air.* Minister Rākshasa! You deserve all praise.

People (Common) serve a king from motives of self interest so long as he is in power. Those who cling to (lit follow) him in adversity, do so in the hope of his coming back to power But those who, like you, support their master's cause even after his death with disinterested devotion, cherishing a grateful memory of former favours, such worthy persons are difficult to be met with. **13**

Hence it is that we endeavour to win you over, reflecting as to how you could be induced to accept the premiership of Chandragupta. For—

What is the good of having a servant full of devotion but

wanting in intelligence and void of value? Of what use, too, is a servant endowed with intelligence, and valour, but void of devotion? Those only who combine in them the qualities of intelligence, valour and devotion, contributing to greatness, are servants (Bhṛityas) of the king, the rest being (parasite) to him as his wife (Bhārya) is, in weal and woe. **14**

Accordingly I do not sleep over the matter but try my best to secure him Thus (1) I have spread an evil report among the people, to the effect that our ally king Parvata who had laid us under deep obligation had been piteously murdered by Rākshasa by means of the poison-maid, believing that the destruction of either the Vṛishala or Parvataka would be dealing a (mortal) blow on me Chāṇakya. With a view to corroboratate the (said) report, so that the people might give credence to it, I purposely caused Bhāgurāyaṇa to scare away Malayaketū, son of Parvataka, by whispering into his ears that it was I Chānakya that had murdered his father :—I did it, knowing that it was possible to arrest him with tact even if he should make war (with us) backed by the counsels of Rākshasa, but that it was not possible to wipe away the infamy of having murdered Parvataka becoming (indelibly) manifest by the imprisonment of Malayaketū (2) Moreover, with a desire to know the loyal and the disaffected on our side and on that of the enemy I have employed spies in various guises who know how to personate people of different localities, different dialects, different customs and different costumes (By their agency). I closely observe the movements of the partisans of the Minsiter of Nanada who reside in Kusumapura (3) Then besides I have turned Bhadrabhaṭa and other high officials who had been Chandragupta's champions in war into seeming malcontents having given them various grounds of disaffection (4) I have further appointed as personal attendants of the king trusted persons whose loyalty is proof to temptation, that are ever vigilant to counteract the evil doings of assassins, poisoner's, and others. (5) Furthermore there is a Brāhmaṇa fellow-student and friend of mine, by name Induśarman, who has gained, great proficiency in the work on Polity by Śukra and in the science of heavenly bodies in its sixty-four branches. I had invited him to Kusumapura in the guise of a Buddhist monk just

after I had taken the vow to destroy the Nanda family, and made him cultivate friendship with all the ministers of Nanda. He has, in particular, got intimate with Rākshasa. He will now render great service to me. So there is nothing that I, for one, have omitted to do. It is the Vṛishala alone, the principal member of the body politic, that does not take active interest He throws the burden of state affairs on us And, for certain, it is only when sovereignty is free from the extreme troubles of managing personally the affairs of state, that it conduces to happiness For—

Lords of men and of elephants, though all-powerful, are for the most part woefully unhappy, as is natural, when they have in person to toil (lit provide) for and then enjoy. **15**

Then enters a spy (of Chānakya) with a pictoral chart of Yama and his realm

Spy—Fall down at the feet of Yama Of what avail are other petty gods? For it is he indeed that carries off the soul of the devotees of others trembling (in agony) **16**

And a person surely lives by the grace of a god won over by devotion, however severe he may be. So, we live by the grace of the very Yama who is the destroyer of men **17**

Now I enter this house, exhibit the pictoral chart and sing songs (of piety).

PUPIL, *observing him*—Dont't you enter the house, good fellow.

SPY—Hallo Brāhmana! Whose house is it?

PUPIL—It is the house of our Preceptor, Revered Chānakya of auspicious name.

SPY, *with a smile*—Hallo Brāhmaṇa! Then it is the house of my spiritual brother and of no one else. So let me in. I will preach sacred truths to your Preceptor.

PUPIL, *angrilty*—What do you say? Are you better acquainted with sacred truths than our Preceptor?

SPY—Hallo Brāhmana! Dont' you get offended? Indeed it is not that every one knows every thing. There are certain things that are known to your Preceptor, and there are certain things that are known to persons like us.

PUPIL—You seek to rob our Preceptor of his attribute of *all-knowing*.

SPY—Well, then, Brāhmaṇa, if your Preceptor be *all knowing*, let him ascertain who do not like Chandra.

PUPIL—Whether he knows it or not, of what consequnce will it be to him ?

SPY—Certainly, Brāhmana, your Preceptor will know of what consequence the knowledge of it will be to him Meanwhile know you this much that day lotuses do not like Chandra, Just see—

> The action of the day lotuses that look so fair does not accord with their look , for they bear antipathy to Chandra in full splendour **10**

CHĀNAKYA, *hearing the spy, to himself*—Ah ! This follow means to say that he knows those who do not like Chandragupta

PUPIL—How is it ? You talk nonsense

SPY—It would be good sense, and nothing but good sense, if I get one with an intelligent ear to hear.

CHĀNAKYA—Come in, good fellow ! You have that listener in me.

SPY—I do. *Entering and making up to Chānakya*—Prosperity to you, Revered Sir !

CHĀNAKYA, *observing his features, to himself*—Oh ! This is Nipuṇaka, employed to know the minds of men *Aloud* Well come, good fellow ! Sit you down

SPY—As the Noble One commands *He squats on the ground.*

CHĀNAKYA—Now give me an account of your mission Do the subjects love the Vrishala ?

SPY—Certainly they do Since all the causes of disaffection are removed by your worthy self, the subjects ardently love His Majesty Chandragupta of auspicious name. There are, however, three persons in the city attached to the Minister Rākshasa by previous friendship and regard, that are intolerant of the sovereignty of the esteemed Chandragupta

CHĀNAKYA, *with rising anger, to himself*—I should rather say they are intolerant of their own ease of life *Aloud.* Do you know their names ?

SPY—How should I have reported them to the Revered One, If I had not known their names ?

CHĀNAKYA—In that case I should like to know them.

SPY—Note then, Revered Sir! Person number one, siding with the enemies, is a Kshapaṇaka—

CHĀṆAKYA, *to himself*—A Kshapanaka siding with the enemy? (*Who can he be?*)

SPY—Jivasiddhi by name, who directed against king Parvata the poison-maid employed by the Minister Rākshasa.

CHĀNAKYA, *to himself*—Oh! It is Jivasiddhi As for that he is my secret agent *Aloud* Now which is number two?

SPY—Number two is a penman, by name Śakatadāsa, who is a dear friend of Minister Rākshasa

CHĀNAKYA, *to himself*—A penman is not an officer of consequence I have set Siddhārthaka after him in the garb of friendship, for it is not proper to neglect an enemy however insignificant *Aloud.* And now I want to know number three.

SPY—Number three is a moneyed lapidary living in the Flower square, by name Chandanadāsa, the *alter* ego of Minister Rākshasa, in whose charge the Minister has left his family while he has escaped from the town

CHĀNAKYA, *to himself*—surely, he must be the most intimate of his friends For Rākshasa is not a man to leave his family in charge of one who is not his second self *Aloud* How am I to know, good fellow, that Rākshasa has left his family in charge of Chandanadāsa?

SPY—Noble Sir! This signet ring will help you to know it.

The spy presents the signet ring to Chānakya.

CHĀNAKYA, *examining signet ring, to himself in joy*—*Ha!* I here have Rākshasa attached to my finger *Aloud* My good fellow! I wish to hear at length how you came by this signet ring

SPY—Listen, Revered Sir! Commissioned by your noble self to inquire (secretly) into the actions of the citizens, I happened, in my rambles with the pictorial chart of Yama and his realm exciting no one's suspicion in gaining access to private houses, to enter to-day the house of the moneyed lapidary Chandanandāsa, where I spread out the pictorial chart and commenced singing songs (of piety).

CHĀNAKYA—What then? Proceed.

SPY—Then a boy nearly five years old, very lovely in person, sought to come out of an apartment with eyes wide open in curiosity common in children At this there arose inside the said apartment a confused noise of ladies crying out "O the boy! He goes out" which expressed their sense of alarm Then a lady just peered through the door of the apartment, chid the boy, and with her tender creeper—like arm caught him by the hand as he was coming forth While she stretched her hand with fingers extended in her hurry to catch hold of the boy, this signet ring made to suit the finger of a male, slipped from her hand on the door-sill, and gliding down unnoticed by her just lay close to my foot Observing the name of Minister Rākshasa engraved on it, I brought it to the Revered One This is how I came by the signet ring.

CHĀNAKYA—I understand Now, good fellow, you may go. You will be adequately rewarded for this before long

SPY—I obey, Noble Sir! *Exit*.

CHĀṆAKYA—Hallo Śārṅgarava!

PUPIL, *entering*—What is your command, Revered Sir!

CHANAKYA—Get me an inkstand and a writing leaf, my boy!

PUPIL—I do *Going out and re-entering* Here are the writing materials, Revered sir!

CHĀṆAKYA, *taking them, to himself*—What shall I write here? It is to be an instrument of victory over Rākshasa, this writing of mine.

FEMALE DOOR-KEEPER, *entering*—Victory to you, Noble Sir!

CHĀNAKYA, *to himself, with joy*—I hail the pronouncement of victory. *Aloud* What brings you hither, Śonottarā?

FEMALE DOOR-KEEPER—Revered Sir! His Majesty, the esteemed Chandragupta, touching his head with folded hands that look like a lotus bud, respectfully states, 'I wish that I may with the permission of the Revered Preceptor, give away to holy Brāhmanas the ornaments previously worn by king Parvata to secure His Majesty's bliss in the other world

CHĀNAKYA, *With gratification, to himself*—Bravo, Vṛishala! Your request, gives response to my heart's wish. *Aloud* Śoṇottarā, say to the Vṛishala in my name these words in reply, 'Good my Prince? For certain you know the course of procedure. Well you may carry out your wish. But as the ornaments previously

worn by king Parvata are of superior work, they deserve to be given to Brāhmanas of superior worth and not to ordinary Brāhmanas So I myself send to you Brāhmanas of well-tried worth.

FEMALE DOOR-KEEPER—I obey your commands, Revered Sir!

Exit.

CHĀṆAKYA—Hallo Śarṅgarava! Say to Viśvāvasu and his two brothers in my name that they should go to receive gifts of ornaments from the Vṛishala and see me (on their way back)

PUPIL—I do as you bid me, revered Sir! *Exit.*

CHĀṆAKYA—This is an item to be mentioned at the close But the body of the letter, how is it to be drawn up? *Musing a while* Ha! I have it. I learn from spies that from among the Mlechchha chiefs assembled the following five, that are the foremost, follow the lead of Rākshasa with whom they are on the most intimate terms —

> Chitravarman of Kuluta, Simhanāda the lion king of Malayadesa, Pushkarāksha of Kasmira, Sindushen of Sindhdesa who has humbled his enemies, and Megha Kosha the lord of the Pārasīkas who has a vast cavalry, this is the fifth Surely I may enter their names here. Chitragupta may henceforth strike them off 19

After a moments' reflection No, no. Let all remain unspecified Hallo Śarṅgarava!

PUPIL—*entering*—What is your command, Revered Sir!

CHĀṆAKYA—My dear boy! The writing of Vedic Scholars lacks ease and grace. Say, therefore, to Siddhārthaka in my name that he should get a letter written by Śakatadāsa in these terms; *He whispers them into his ears*; and see me. It is to bear no address on the outer side, for he himslf is to be employed by a certain person to carry some oral message to a certain person (with the said letter). He should not tell Śakatadāsa that it is Chāṇakya who causes the letter be be written

PUPIL—I do as you bid me, Revered Sir! *Exit.*

CHĀṆAKYA—How glad I am! I gain a victory over Malayaketū.

SIDDHĀRTHAKA *entering, letter in hand*—Victory to you, Noble Sir! Here is the letter in Śakatadāsa's handwriting.

CHĀṆAKYA—What a beautiful hand! *Going over the contents mentally*; stamp the letter, good man, with this signet ring.

SIDDHĀRTHAKA—I carry out your order, Revered Sir! *He stamps it.*

CHĀNAKYA—Hallo Śārṅgarava!

PUPIL, *entering*—What is your command, Revered Sir!

CHĀNAKYA—Say to Kālapaśika, the head of the metropolitan police, in my name that it is the command of the Vrishala that the Bauddha monk, named Jivasiddhi who murdered king Parvata by means of the poison maid employed by Rākshasa, should, after a puplic proclamation of the said offence, be banished from the capital with disgrace

PUPIL—I obey, Revered Sir! *He sets forth.*

CHĀṆAKYA—Hold, my boy! Tell him further that the other offender, penman Śakatadāsa by name, who has been always hatching treason against His Majesty's person, should, after a public proclamation of the offence, be also impaled and his family be put into prison

PUPIL—I do as you bid me, Revered Sir! *Exit.*

SIDDHĀRTHAKA—Noble Sir! The letter is stamped with the seal What is to be done next?

CHĀṆAKYA—Go directly to the place of execution, and with an angry scowl, frighten the executioners (out of their wits), and when they run away terrified in any and every direction, carry off Siddhārthaka from the place of execution and take him (safe) to Rākshasa He will rejoice at the rescue of his friend (and will reward you richly) You should take the reward and thenceforth be employed for some time as a personal servant of Rākshasa. Afterwards when the enemies are near, this is the purpose which you have to achieve. *He whispers it into his ear* That is all.

SIDDHĀRTHAKA—I shall do as you command me, Revered Sir,

CHĀṆAKYA, *anxiously to himself*—Would that wicked Rākshasa be caught (after all this)!

SIDDHĀRTHAKA—Caught out right, Noble Sir!

CHĀṆAKYA, *to himself, rejoicing*—*Ah*! Rākshasa caught outright.

SIDDHĀRTHAKA—Is the errand of the Revered One? So may I go for the success of my mission?

CHĀṆAKYA—You may go, good man, and achieve success.

SIDDHĀRTHAKA—May it be as you wish *Exit*.

PUPIL, *entering*—Revered Sir! Kālapāśika, the head of the metropolitan police, requests the Revered Preceptor that he will at once put His Majesty Chandragupta's command into execution.
CHĀNAKYA—All right. Now, my boy, I wish the moneyed lapidary Chandanadāsa.

PUPIL—I bow to your wish, Revered Sir *Going out and returning with Chandandāsa* Come this way, monied man!

CHANDANADĀSA, *to himself*—

> Even an innocent person is filled with apprehension when summoned by ruthless Chānakya Then what to say of one in guilt? 21

I therefore said to the three Bauddha laymen of whom Dhanasena is the chief and who live in our ward—'Per chance cursed Chānakya may order my house to be searched So remove the family of our Noble Minister Rākśasa As for me come what may'.

PUPIL—Come on, monied man!

CHANDANADĀSA—I do, good Sir!

PUPIL, *making up to Chānakya*—Here is the monied man Chandandāsa, Revered Sir!

CHANDANADĀSA—Victory to you, noble sir!

CHĀṆAKYA *looking at him*—Welcome, monied man! Take this seat.
CHANDANADĀSA—*with a low bow*—Undue honour mortifies the mind more than dishonour. Surely you know it, Noble Sir! So I sit here on the ground as becomes me

CHĀṆAKYA—O, do not say so, monied man! This is certainly your due in relation to persons like us So do take the said seat

CHANDANADĀSA, *to himself*—The villain insinuates something. *Aloud* I obey your order, Noble sir! *He sits on the seat pointed out.*

CHĀNAKYA—Well, moneyed man! I hope the profits of mercantile transactions are increasing.

CHANDANADĀSA—They are. By your favour, Noble Sir, trades are prospering.

CHĀṆAKYA—Do the shortcomings of Chandragupta cause the subjects to remember the excellencies of the late kings?

CHANDANADĀSA *stopping his ears*—I deprecate the sinful thought To be sure the subjects are immensely pleased with His Majesty. the esteemed Chandragupta as with the moon rising in full splendour on an autumnal full moon night.

CHĀNAKYA—If it be so, kings look for gratification in return, moneyed man ! from their gratified subjects

CHANDANADĀSA—Command me, Noble Sir, how much is expected of this person

CHĀNAKYA—Moneyed man This is the regime of Chandragupta, not of Nandas Monitary gift would have satisfied the greedy king Nanda , but to Chandragupta it is only the abstention from severity that is gratifying

CHANDANADĀSA—I am thankful to you, Noble Sir, for this.

CHĀNAKYA—And you would ask us how the abstention from severity is secured (lit results)

CHANDANADĀSA—I wish to be directed by you, Noble Sir, in the matter

CHĀNAKYA—To speak briefly, by loyalty.

CHANDANADĀSA—Noble sir ! Which hapless person would have himself deemed disloyal by the Noble One.

CHĀṆAKYA—You yourself, to begin with.

CHANDANADĀSA, *stopping his ears*—I deprecate the sinful thought. And what hostility can straws bear to fire ?

CHĀṆAKYA—Here it is . You shelter the family of Rākshasa who is inimical to the king.

CHANDANADĀSA—It is false, noble Sir ! Some vile fellow might have told it to you.

CHĀṆAKYA—Have no misgiving, moneyed man ! Officers of former kings fly to other countries in panic, leaving their families in the houses of citizens without (previously) consulting their wishes It is simply the concealment of the fact that is criminal.

CHANDANADĀSA—Just so. In the panic referred to, the family of Minister Rākshasa was in my house.

CHĀNAKYA—First you said ' It is false '; and now you say ' It was (in my house) '. These are conflicting statements.

CHANDANADĀSA—So far, Noble Sir, it is a blunder on my part.

CHĀṆAKYA—King Chandragupta would have no blunder, moneyed man! So deliver the family of Rākshasa into our hands and exculpate yourself

CHANDANADĀSA—Pray, Noble Sir, I humbly say that in the panic referred to the family of Minister Rākshasa was in my house.

CHĀṆAKYA—And where is it at present?

CHANDANADĀSA—I do not know.

CHĀNAKYA, *with a smile*—Ha! Ha! you pretend not to know it Moneyed man! The danger is imminent and its cure is distant And don't you think that the Minister Rākshasa will uproot Chandragupta as Vishnugupta uprooted Nanda *stopping short for a moment with a blush and resuming*—Look here.

Even when Nanda and his family lived, sovereign power was constanly unstable, and Vakranāsa and other eminent ministers endowed with valour and statemanship failed to make it stable It is now focussed in Chandragupta, giving delight to all as the light focussed in the moon Who should endeavour to separate it from him or the moonlight from the moon? **22**

Moreover,—

Who would flout the lion and try to wrench from his month opened wide in the act of yawning one of the incisors red with the elephant's blood just tasted and shining like the crescent moon red in the evening twilight? **23**

CHANDANDĀSA, *to himself*—Verified by deed (lit result) the vaunt sounds well

Cries of 'Move aside' behind the stage.

CHĀNAKYA—Hallo, Śārṅgarava! Just see what it is.

PUPIL—I do, Revered Sir! *Going out and returning.* Revered Sir! It is a traitor, Bauddha monk Jivadsidhi, that is being banished with disgrace by the command of His Majesty Chandragupta.

CHĀṆAKYA—A Baudha monk? Pity! All the same, he must bear the consequences of treason Moneyed man! The king thus punishes traitors severely Follow then the wholesome advice of of a friend, surrender the family of Rākshasa; and live long, enjoy the manifold favour of the king.

CHANDANADĀSA—The family of the Minister Rākshasa is not in my house.

Cries of 'Move aside' repeated behind the stage

CHĀṆAKYA—Hallo, Śarngarava! What is it again? Just see

PUPIL—I do, Revered Sir! *Going out and returning* It is another traitor, penman Śakatadāsa, that is being taken to the place of execution to be impaled

CHĀṆAKYA—He must bear the consequences of his (evil) deeds Moneyed man! The king that punishes traitors so severely will show no mercy to you who screen the family of Rākshasa Do, therefore, save your wife and your life by the surrender of another's wife.

CHANDANADĀSA—Why do you, Noble Sir, seek in vain to frighten me? I would not give up the family of Minister Rākshasa even if I should have it What matters it when I have it not?

CHĀṆAKYA—So you have made up your mind?

CHANDANADĀSA—Aye, I have.

CHĀNAKYA, *to himself*—Bravo Chandanadāsa, you deserve all praise

> Which person in the present age would do this, which is impossible except in the case of Śibi, inspite of the advantages to be easily got by betraying others? **24**

Aloud in rage—Moneyed man! You have made up your mind? O thou wicked wretch of a trader! Be then prepared to bear the brunt of royal displeasure

CHĀNDANADĀSA—I am prepared You may, Noble Sir, do what your high office empowers you to do

CHĀNAKYA—Hallo, Śārṅgarava! Tell Kālapāśika, the head of the metropolitan police,—'Let this wretched trader be at once'—No, not so Tell Vijayapāla the governor of the castle to seize his property, put him in chains and keep him in the gaol with his wife and his son till I report to the Vṛishala, who himself will sentence him to death.

PUPIL—I do as you bid me, Revered Sir! Come away, moneyed man!

CHANDANADĀSA, *rising from his seat*—I come, good sir! *to himself*—I bless my stars that I die for my friends' sake and for no human fault of mine.

Exeunt Śārṅgarava and Chandanadāsa.

CHĀNAKYA, *with joy*—Ha! Rākshasa is now secured

Since this lapidary parts with his life as a thing uncared for in his day of trouble, he too will surely not hold his life dear in the lapidary's day of trouble 25

Noise behind the stage.

PUPIL, *entering hurriedly*—Revered Sir! That fellow Siddhārthaka escaped taking Śakatadāsa away from the place of execution as he was about to be impaled

CHĀNAKYA, *to himself*—Well done, Siddhārthaka! It is good that the start is made *Aloud* What? Escaped! My boy, tell Bhāgurāyaṇa to overtake him at once

PUPIL, *going out and returning*—Alas! Bhāgurāyaṇa also has made off.

CHĀṆAKYA, *to himself*—Go he may and achieve success *Aloud*. My boy! Tell Bhadrabhata, Purudatta, Ḍiṅgarāta, Balagupta, Rājasena, Rohitāksha and Vijayavarman to track and capture both of them.

PUPIL—All right *Going out and returning, in distress*—Alas! The administrative organization is wholly disorganized. What a sorry plight! Bhadrabhaṭa and his associates are gone! They left early before the day dawned.

CHĀṆAKYA, *to himself*—May they fare well! *Aloud*. My boy, don't you feel distressed (It matters little).

Those that lately left for reasons (best) known to them, are gone already. Let those who remain, also prepare to leave me agreeably to their wishes Only my talent must not forsake me In the accomplishment of political purposes that single faculty is more than a match for hundreds of legions. The magnitude of its powers has been amply proved by the destruction of the Nandas. 26

Rising from his seat—Here I go and arrange to bring back Bhadrabhata and his associates *Fixing his gaze in the air, to himself.* O Rākshasa of wicked resolve! Where will you go now? I shall, before long—

Secure you by my talents and employ you in the service of Chandragupta,—you who roam at large by yourself swollen

with the pride of personal prowess, self-willed and haughty and endowed with means to lure men by ample gifts, just as a person by his talents captures and employs in service a wild elephant that roams at large by himself, swollen with the pride of personal strength, self-willed and haughty and endowed with means to lure bees by ample ichoral exudation· **27**

Exeunt omnes.

END OF ACT I

called

THE SIGNET FOUND.

Act II

RĀKSHASA'S PLOTS.

There enters a snake-charmer

SNAKE-CHARMER—

Those who are ever mindful of preserving the secrecy of spells, know the application of antitoxical herbs, and accurately mark the magic ring, deal with snakes, just as those who are ever mindful of preserving the secrecy of political schemes, know the science of internal polity and accurately mark the zone of friendly, hostile and neutral princes, deal with kings. 1

Looking up—What do you say, Sir? You ask me who I am. Sir, I am a snake-charmer by name Jīrṇavisha. What say you further? You would have snake-sports Well, Sir, what is your occupation? You are an officer of the king's household. Then it is, indeed, snakes, Sir, that you deal with For, an officer of the king's household flushed with success as also an elephant-driver beside himself with liquor and a snake-charmer ill-acquainted with spells and antitoxical herbs, these three persons alike perish. What! No sooner spoken to than gone. *Looking up again.* What do you say, Sir? You ask me what there is in the wicker-boxes. There are snakes that give me a living. What say you further? You wish to see snake-sports (lit snakes). This is not a place for it, Sir, pardon me. If you have a curiosity for snake-sport, come, I shall exhibit it in the house yonder. What do you say? It is the residence of the mighty Minister Rākshasa. People like us have no access there Then you may go your way, Sir! My vocation blesses me, giving access to me there Oh! He goes away

To himself. How strange is this! When I look at Chandragupta guided by the counsels of Chāṇakya, I feel the attempts of Rākshasa to be all but abortive, and when I turn my gaze to Malayaketu guided by the counsels of Rākshasa, I regard Chandragupta to be all but dispossessed of the throne. For,

The sovereignty of the Maurya King appears unshakable to me, secured by the cords of the talents of Kautilya At the same time I see it on the point of being wrested from him by Rākshasa with the arms of statesmanly tactics 2

So in this contest of the two talented eminent Ministers the Goddess of Sovereignty seems to be in a state of suspense.

In this land the timorous Goddess now going over to one of the warring Prime Ministers and now leaving him in uncertainty is, methinks, sorely distressed, as is a timorous she-elephant in a big forest now going over to one of the two warring wild elephants and now leaving him in uncertainty. 3

Now I shall go and see His Excellency Rākshasa.

He goes and waits at the door. Then enters Rākshasa, sitting in a thoughtful mood with an attendant in waiting.

Rākshasa, *with a sigh*—Alas! How sad it is!

Wakeful by day and by night, with a mind wholly and restlessly cogitating on state-affairs I have thought out this *design*; but there is no canvas (lit. wall) to draw it on, now that the big family of the Nandas, like that of the Yādavas, has been destroyed by cruel Fate—of the Nandas, who, like the Yādavas, had quelled their enemies by virtue (lit. by the operation) of their valour and statecraft. 4

No, no, I should not say so—

I closely and intently apply myself (lit my mind) to politics, accepting the servitude of a stranger, not forgetting my (debt of) loyalty, not losing myself in the enjoyment of sensuous pleasures, not fearing the loss of my life, nor seeking personal greatness, in order that my Sovereign even after his translation to the other world, might have the satisfaction to see his enemy done to death. 5

Looking up in the air. Goddess of Sovereignty, You have no appreciation of merit, none at all. Otherwise,

Why, should you, O Fickle One, have attached yourself to that inimical Mauryan brat, forsaking King Nanda, the delight of all, and not perished with him, as does the streak of ichoral exudation with a scented elephant? Tell me. 6

And, O, Ignoble One—

Are kings born of illustrious families, all dead (lit consigned to funeral pyres) on earth, that you chose the base-born and wicked Maurya for your husband? Perhaps the mind (lit. sense) of women which is by nature as unsteady as the tip of the blossoms of the Kāśa plant, is averse to the recognition of man's merits 7

So I shall slay the very person to whom, O Wanton One, you have attached yourself, and annihilate your lust. *Reflecting* Accordingly I have, in the first place, taken the right step of leaving my family in the house of my bosom-friend Chandanadāsa when I quitted the town (Pātaliputra) For, the adherents of King Nanda, there who co-operate with us in this cause, will not be remiss in their endeavours, owing to the assurance that I am not indifferent in the matter of the attack on Pātaliputra. I have also stationed Śakatadāsa with ample funds to keep the assassins, poisoners, and other secret agents employed in the murder of Chandragupta well-affected to our cause and to seduce the malcontents on the enemy's side there I have, moreover, employed Jīvasiddhi and other friends to gather information about the enemy every instant and to break up their alliance. To be brief—

I shall very soon pierce with the dart of my intellect the vitals of him by whom, as by a tiger's cub, brought up tenderly, perished king Nanda so lovingly unto his children, and with him his whole family, provided intolerant Fate protects him not serving as a coat of Mail 8

Then enters the Chamberlain of Malayaketu

CHAMBERLAIN—Old age has extinguished *passion* and gradually implanted *piety* in me, just as the policy of Chāṇakya has smashed king Nanda and established Chandragupta in Pātaliputra. It is growing in strength as is the Maurya king Nevertheless *avarice* tries persistently (lit long) to uproot (lit conquer) *piety*, just as Rākshasa tries to uproot Chandragupta, since service offers facility (lit apportunity) but does not succeed. 9

Advancing further. Here is the Minister Rākshasa. *Making up to him.* Prosperity to you.

RĀKSHASA—Venerable Jājali! I bow to you. Priyaṁvadaka, Place a mat here for the worthy officer.

PRIYAṀVADAKA—Here it is. Pray, take the seat, Worthy Sir!

CHAMBERLAIN, *taking his seat*:—His Majesty Prince Malayaketu says courteously to the Minister "My heart is grieved that the Noble One has been abjuring personal decoration befitting his (high) position since a long time The memory of the excellent qualities of the (late) Nanda is difficult to be obliterated. Still it behoves the Noble One to grant my request, *exhibiting an ornament*—and put on this ornament which I take off from my person and send to him

RĀKSHASA—Venerable Jājali! Tell His Majesty respectfully in my name that the memory of the good qualities of my late master has already been obliterated by (the impress) partiality for His Majesty's excellent qualities on my mind. But—

> As long as the enemies are not destroyed to a man and the golden throne of His Majesty who is the best of men on earth, is not set up in the Sugāṅga palace, I will not wear the slightest ornament on these limbs of mine that have abjectly suffered humiliation at the hands of the foes. **10**

CHAMBERLAIN—Under the Minister's lead His Majesty perceives every thing within easy reach. Do, therefore, accede to the Prince's request which is the first of its kind.

RĀKSHASA—Venerable Sir! Your word is as much unavoidable as the Prince's. So I have but to conform to His Majesty's order

CHAMBERLAIN, *decorating Rākshasa with the ornament*—God bless you I depart.

RĀKSHASA—I bow to you, Venerable Jājali!

Exit Chamberlain.

RĀKSHASA—Priyaṁvadaka, see if there be any one at the door wanting to see me.

PRIYAṀVADAKA—I obey. *Proceeding to the door and noticing the snake-charmer*—Well, Sir, who are you?

SNAKE-CHARMER—Good man! I am a snake-charmer. I wish to exhibit snakesports before the Minister.

PRIYAṀVADAKA—Wait till I inform the Minister. *Returning to Rākshasa*—Please Your Excellency, there is a snake-charmer wishing to exhibit snakesports before the Minister.

RĀKSHASA, *noticing the throbbing of the left eye, to himself*—O! the inauspicious sight of snakes! *Aloud.* Priyaṁvadaka, I have no

curiosity to see snakesports. So give something to Gratify him and dismiss him.

PRIYAṀVADAKA—I do as Your Excellency bids me *Making for the snake-charmer.* Hallo! His Excellency the Minister favours you not with an interview, but with the fruit of it

SNAKE-CHARMER—Gentle Sir! Respectfully say to the Minister on my behalf, that I am not merely a snake-charmer, but a Prākrit poet. So if the Minister does not favour me with an interview, His Excellency will be pleased to read this leaflet

PRIYAMVADAKA, *taking the leaflet and returning to Rākshasa*—Respected Sir! The snake-charmer there respectfully says that he is not merely a snake-charmer but a Prākrit poet So if the Minister does not favour him with an interview, Your Excellency would be pleased to read this leaflet

RĀKSHASA, *takes the leaflet and reads*—

> The honey which the bee gives having by its skill sucked completely the flower juice, serves the purpose of others **11**

After a moment's reflection to himself Ha! The verse purports to say that there is (come) my spy fetching (lit knowing) news from Kusumapura, (the Flower city) Now my mind has been so much distracted by political schemes (lit. work), and there is such a large number of secret agents that I forget, but just remember him. Verily he must be Virādhagupta in the guise of a snake-charmer. *Aloud.* Priyaṁvadaka, show him in He is a great poet. I should hear his elegant verses.

PRIYAMVADAKA—I obey. *Returning to the snake-charmer*—Come in, good Sir!

SNAKE-CHARMER, *advancing and looking intently, to himself*—Here is His Excellency Rākshasa—

> Apprehensive of his activities, the Goddess of Sovereignty looking about (timorously) with her creeper-like left arm thrown loosely around the neck of the Maurya, and with her right arm, dropping down on the lap as often as set perforce on his shoulder, does not yet repose her right breast on the chest of Chandragupta in a way to press hard the nipple in the contact of a close embrace **12**

Approaching—Victory to Your Excellency

RĀKSHASA, *seeing him*—O Virādha— ! *Checking himself midway mindful of something.* Priyamvadaka, I will have snake-spots now So the attendants may retire You too may go about your work

PRIYAMVADAKA—I do as Your Excellency bids me.

Exit Priyamvadaka with attendants.

RĀKSHASA—Dear Virādhagupta ! Take this seat.

VIRĀDHAGUPTA—I do as you direct me *He sits down*

RĀKSHASA, *eying him closely, with a sigh*—Alas ! That this should be the plight of my (late) Master's dependants

VIRĀDHAGUPTA—Away with the lament Your Excellency is to restore us ere long to our former grandeur (lit. position).

RĀKSHASA—Now give me a detailed account, friend, of Kusumapura.

VIRĀDHAGUPTA—Please Your Excellency, the story of Kusumapura is long Where shall I begin ?

RĀKSHASA—My friend ! I wish to hear the achievements of the assassins, poisoners, and other secret agents of mine, beginning with the entry of Chandragupta in the palace of Nanda.

VIRĀDHAGUPTA—Here do I narrate them The forces of Chandragupta and Parvateśvara, composed of Śakas, Yavanas, Kirātas, Kāmbojas, Pārasīkas, Bālhīkas and others led by the counsels of Chānakya, looking like seas with waters in commotion, at the time of universal destruction, invest Kusumapura on all sides.

RĀKSHASA, *At once drawing his sword*—Ah ! who on earth dare invest Kusumapura, while I am alive Virādhagupta

> Let Archers briskly protect the wall all round in the direction of the earthwork, let elephants, strong enough to break the array of hostile elephants be stationed at the gates, and let those who wish to have a hit at the feeble forces of the enemy, and are desirous of fame, sally forth being at one with me fearless of death. **13**

VIRĀDHAGUPTA—Your Excellency would spare this outburst of passion . It is the past that I am describing.

RĀKSHASA, *with a sigh*—Oh ! It is the past ! I thought it was the (living) present. *Dropping down the sword with tears in his eyes*

Lord Sarvārthasiddhi! Rākshasa (still) remembers the great favor of Your Majesty and it makes him sad.

> In your (heated) imagination through your high regard sent orders you multiplied Rākshasa a thousand-fold as it were and through your high regard sent orders upon orders in battle to me who was then in the city, commanding me in these words. "Let Rākshasa hasten to the spot which this body of elephants, black like rain-clouds, is attacking. Let Rākshasa repel the charge of this troop of horses rushing like tides (lit. bounding like rolling waters). Let Rākshasa make a short work of that corps of foot soldiers." **14**

VIRĀDHAGUPTA--His Majesty Sarvārthasiddhi perceived it. He could not bear to see the citizens undergoing the severe hardship of the siege day after day. Under the circumstances he repaired to the underground passage and retired to the penance forest for the sake of the citizens. In the absence of His Majesty, your forces grew slack in enterprise; you, thereupon, left the city by the underground passage for the purpose of restoring the Nanda power, having (previously) ascertained (the faith of) the citizens from such daring deeds as obstructing the proclamation of Chandragupta's victory. Thereafter poor Parvataka met his death at the hands of the poison-maid retained by you to kill Chandragupta.

RĀKSHASA—See the wonder, friend!

> The dangerous (lit. powerful) poison-maid, claiming a single victim, that I had kept to slay Chandragupta, reaching Parvateśwara simply killed him whom wicked Vishnugupta wanted to kill just as the dangerous magic missile Śakti, claiming a single victim, that Karṇa had kept to slay Arjuna, reaching Ghatotkacha simply killed him whom Krishna wanted to kill to his very great delight. **15**

VIRĀDHAGUPTA—It was a freak of Fate. What could the Minister do?

RĀKSHASA—Proceed.

VIRĀDHAGUPTA—Frightened away by the murder of his father, Prince Malayaketu fled (for his life). Then Vairodhaka, brother to Parvateśvara, was lulled into confident security (by Chāṇakya). And Chandragupta's entry in the palace of Nanda was publicly notified. Chānakya (on the day of the entry) summoned all the carpenters residing in Kusumapura and thus addressed them.

'There is to be the entry of Chandragupta in the palace of Nanda to-day as appointed by astrologers. You will, therefore, decorate the royal mansion commencing with the main entrance.' Then the carpenters respectfully said that, anticipating the entry of His Majesty Chandragupta in the palace of Nanda, carpenter Dāruvarman had already furnished the main entrance with magnificent (lit. special) decorations such as, the golden arch and the like, so that the interior only remained to be decorated for them. Then the fellow Chāṇakya bestowed a long eulogium on Dāruvarman's wisdom, expressing gratification at his having decorated the Royal mansion without being told, and added that he would have his reward for it before long

RĀKSHASA, *with concern*—Tut, speak not of the gratification of the fellow Chāṇakya. Owing to excessive loyal zeal or stupid blundering, Dāruvarman must have aroused strong suspicion in his mind so that his attempt (on the life of Chandragupta), I fear must have failed or miscarried.

VIRĀDHAGUPTA—Then at the auspicious moment in the middle of the night that cursed Chāṇakya placed Vairodhaka, the brother of Parvateśvara, on the same throne with Chandragupta and divided the empire between them

RĀKSHASA—What do you say? Did he, in truth, give to Vairodhaka, the brother of Parvateśvara, half the empire as promised previously by him?

VIRĀDHAGUPTA—Yes, he did.

RĀKSHASA, *to himself*—Surely, that very cunning fellow Chāṇakya, must have made this public demonstration to wipe away the infamy of (lit. caused by) the murder of Parvateśvara, having in view some secret way of murdering the poor fellow *Aloud*, Well, what then?

VIRĀDHAGUPTA—After the performance of the coronation ceremony, Vairodhaka wrapped his person in a silken robe (of state) wrought all over with strings of pearls, put on a jewelled crown which at the same time encased and adorned his hair, and decked his broad chest with garlands of sweet smelling flowers worn crosswise So his features were not recognisible even by those who knew him intimately. He mounted agreeably to the orders of wicked Chāṇakya, the female elephant Chandralekhā, that Chan-

dragupta used to ride, and accompanied by the princes that followed in the train of Chandragupta, he got to the entrance of the palace of Nanda Then the carpenter Dāruvarman, your secret agent, taking Vairodhaka for Chandragupta contrived to drop down on him the arch of mechanical contrivance. At that moment the Mauryan attendant Princes reined in their steeds out-side the palace. Now, Barbaraka, the driver of Chandralekhā, another secret agent of yours, seized with his hand the golden staff hanging by a golden chain with a desire to draw the knife that was inside the staff

RĀKSHASA, *to himself*—The effort of both was equally misdirected

VIRĀDHAGUPTA—So the female elephant apprehending a blow below the hip (of her right foreleg) all of a sudden changed her gait Then the arch of mechanical contrivance dropped by Dāruvarman, counting on the previous (forward) motion fell wide of the mark and crushed to death Barbaraka, before he could reach Virodhaka, mistaken for Chandragupta, with the drawn knife in his hand (lit. with which his hand was busy) At that instant Dāruvarman who had been erewhile sitting on the lofty stage supporting the arch expecting certain death for dropping down the arch of mechanical contrivance killed poor Vairodhaka mounted on the female elephant there and then with the iron bolt that had formed the key of the mechanism (of the arch)

RĀKSHASA—Pitiful, two undesirable things have happened Vairodhaka and Barbaraka are killed, as Fate would have it, and Chandragupta is uninjured. Well, what became of the carpenter Dāruvarman ?

VIRĀDHAGUPTA—He was stoned to death by the pedestrian Vanguards of Vairodhaka

RĀKSHASA, *with tears in his eyes*—Alas ! I have lost my loving friend Dāruvarman ! Well, what did that physician of ours, Abhayadatta do ?

VIRĀDHAGUPTA—He did all (to completeness)

RĀKSHASA, *joyfully*—Well, then, is Chandragupta killed ?

VIRĀDHAGUPTA—No, Minister ! He is not killed as Fate would have it.

RĀKSHASA, *sadly*—Why do you then say that he did all (to completeness).

VIRĀDHAGUPTA—He prepared a draught for Chandragupta which was mixed with a pulvarised drug causing secret death. Chāṇakya examined it, and found that it changed colour in the golden bowl So he said to Chandragupta .—" Vrishala ! there is poison in the draught, don t you drink it "

RĀKSHASA—Surely, the fellow is very shrewd ; well, what became of the physician ?

VIRĀDHAGUPTA—He was made to drink that draught, so he died

RĀKSHASA, *sadly*—Alas ! an erudite Doctor of medicine is lost (lit is dead). Well, then, how did Pramodaka—the officer of the sleeping palace—fare ?

VIRĀDHAGUPTA—He shared the fate of others

RĀKSHASA, *sadly*—How so

VIRĀDHAGUPTA—The fool lived extravagently (lit. at great expense) with the large sum of money which you gave him and when questioned as to how he came by so much wealth, he made contradictory statements, whereupon Chāṇakya put him to death by torture.

RĀKSHASA, *sadly*—How sad here, too, Fate has thwarted us Well, what is the news of Bībhatsaka and his associates employed by us to murder Chandragupta in bed, who dwelt in the interior of the wall of the sleeping mansion, having got in there by the underground passage ?

VIRĀDHAGUPTA—It is terrible.

RĀKSHASA, *with a feeling of uneasiness*—Could it be that their presence there was discovered ?

VIRĀDHAGUPTA—So it was, prior to the entry of Chandragupta, wicked Chānakya visited the sleeping mansion which he no sooner entered than, as he closely inspected it, observed a line of ants issuing from a hole in the wall with particles of boiled rice. Hence, he concluded that there were men hidden inside the sleeping mansion , and he ordered it to be set fire to When it was on fire Bībhatsaka and his associates blinded by smoke, could not find the passage door which they had previously secured (from within) and so they all perished in the flames.

RĀKSHASA, *with tears in his eyes*—Behold the good luck, Friend, of wicked Chandragupta.

The poison-maid whom I secretly employed to kill him, by (the perversity of) Fate, caused the death of Parvataka who was to claim half the kingdom, and those whom I engaged to kill with deadly weapons and poisons have themselves been killed with them My schemes do but bring manifold good unto that Maurya himself **16**

VIRĀDHAGUPTA—Nevertheless, look here, Your Excellency, what is undertaken, can, by no means, be given up

The vulgar do not, indeed, undertake a thing for fear of obstacles , the middling undertake a thing and give it up debarred by impediments , but noble persons do not give up what they undertake though again and again obstructed by difficulties **17**

RĀKSHASA—Certainly, what is undertaken, cannot be given up. You see it with your own eyes Now go on with your account

VIRĀDHAGUPTA—Since then Chāṇakya grew a thousand-fold more vigilant in the matter of the safety of Chandragupta and ferreting out that such a thing must be the doing of such a person, he punished your trusted friends residing in Kusumapura (one after another).

RĀKSHASA, *in anxious suspense*—And who were the persons that were punished.

VIRĀDHAGUPTA—To begin with, the Buddha monk Jīvasiddhi was banished with disgrace from the capital

RĀKSHASA, *to himself*—So far as he is concerned, it is bearable. Banishment is not painful to one without a family or property. *Aloud* On what charge, friend, was he banished ?

VIRĀDHAGUPTA—On the charge that he murdered Parvateśvara with the poison-maid retained by you.

RĀKSHASA, *to himself*—Kauṭilya, you deserve much praise for your policy—

who sow but single seed and reap many fruits. Thus you have removed the stain on your character, cast it on us and got rid of the claimant of half the kingdom. **19**

Aloud—Proceed further.

VIRĀDHAGUPTA—Then Śakaṭadāsa was ordered to be impaled on the charge that he had employed Dāruvarman and others to murder Chandragupta. It was proclaimed throughout the town.

RĀKSHASA, *with tears in his eyes*—Ah ! Friend Śakaṭadāsa, you did not deserve such a (sad) death. But, no, you died in your

master's cause and are not to be deplored It is we that cling to life even after the destruction of the Nandas, whose case is to be deplored

VIRĀDHAGUPTA—Don't say so. It is the Master's cause and none but that cause which you strive to serve here

RĀKSHASA—Friend—

> Clinging to the love of life and not this cause, indeed, we *ungratefully* do not follow our sovereign gone to the other world. **20**

VIRĀDHAGUPTA—Pardon me, Your Excellency It is not so as you say

> Clinging to this cause, indeed, and not to the love of life you *gratefully* do not follow our sovereign gone to the other world **21**

RĀKSHASA—Speak on, Friend! I am prepared to hear of another such disaster to a friend

VIRĀDHAGUPTA—Perceiving this, Chandanadāsa had your family (safely) removed

RĀKSHASA—It was improper For he did what was hostile to the wicked fellow Chānakya

VIRĀDHAGUPTA—Is it not still more improper to play false to a friend?

RĀKSHASA—Well, proceed with the account

VIRĀDHAGUPTA—He was pressed to deliver your family which he did not do Then the fellow Chānakya flew into rage and—

RĀKSHASA, *with alarm*—put him to death Is it so?

VIRĀDHAGUPTA—No, no He ordered his property to be seized, put him in chains and sent him to prison with his wife and son.

RĀKSHASA—Then, why do you say with (an air of) gratification that he had my family safely removed? You had rather say that I, in person, am just in chains with my son and wife

PRIYAṀVADAKA, *putting aside the curtain and entering abruptly*—Victory to Your Excellency; there is Śakatadāsa at the door.

RĀKSHASA—Is it really so?

PRIYAṀVADAKA—The attendants of Your Excellency do not know (what it is) to tell a lie.

RĀKSHASA—Friend Virādhagupta how is this?

VIRĀDHAGUPTA—There is Fate that safe-guards a person.

RĀKSHASA—Priyaṁvadaka, if it is so, usher him in this very moment and bring me comfort Why do you delay ?

PRIYAṀVADAKA—I do as Your Excellency bids me

Exit Priyaṁvadaka

Then enters Śakaṭadāsa followed by Siddhārthaka.

ŚAKAṬADĀSA, *to himself*—

I saw the stake of impalement firmly planted in the soil, as I did the Maurya; accepted with bent head (lit were) the garland of a felon to be executed which smote my consciousness, as I did his rule (lit sovereignty), and heard the music of the drums of execution terribly grating on the ear, as I did the overthrow of the sovereign Still my heart did not break, hardened, methinks by the (three)previous strokes of misfortune 22

With joy on seeing Rākshasa Here is Minister Rākshasa—

upholding the cause of king Nanda, with undying devotion, even after his death he stands at the highest mark (of eminence) among the faithful on earth 23

Making up to him—Victory to the Minister

RĀKSHASA, *with joy on seeing him*—Friend Śakatadāsa, by good luck I see you that had been in the clutches of Kautilya, do therefore embrace me

Śakaṭadāsa embraces him.

RĀKSHASA, *after a long embrace*—sit you down here.

ŚAKATADĀSA—I do. *He sits down*

RĀKSHASA—Friend Śakatadāsa ! who is the author of this joy to my heart. ?

ŚAKATADĀSA, *pointing to Siddhārthaka*—This dear friend Siddhārthaka, he it was that rescued me from the place of execution putting to flight the executioners.

RĀKSHASA, *with joy*—Gentle Siddhārthaka, this is admittedly inadequate to the good you have done Do, however, accept it. *So saying he takes off the ornament on his person and presents it to Siddhārthaka.*

SIDDHĀRTAKA ; *taking it and falling down at his feet*—Please Your Excellency, I am a new-comer, so I have no acquaintance here

with whom I may deposit this gift of the Minister and feel secure I, therefore, wish to keep it in the Minister's treasury (in a casket), stamped with this signet ring , I shall take it when I want it.

RĀKSHASA—All right. There is no objection, Śakatadāsa, do as he says.

ŚAKAṬADĀSA—As the Minister commands. *Aside to Rākshasa on seeing the signet ring* The ring has the Minister's name engraved

RĀKSHASA, *observing it, to himself*—Too true It is the very ring that my Brāhmaṇa wife took off my finger (lit. hand) to comfort her (to soothe her anxiety) How did it reach this man's hand ? *Aloud.* Gentle Siddhārthaka ! Whence did you get this ring ?

SIDDHĀRTHAKA—Please Your Excellency—there is a moneyed man, lapidary Chandanadāsa by name in Kusumapura It lay at the entrance of his house. I found it there

RĀKSHASA—That is likely

SIDDHĀRTHAKA—What is likely there, Your Excellency ?

RĀKSHASA—(I mean) The find of such an article lying at the entrance of the mansions of very rich persons

ŚAKAṬADĀDSA—Dear Siddhārthaka ! It is the Minister's signet ring. His Excellency will reward you with money much in excess of what it is worth ; hand it over.

SIDDHĀRTHAKA—Noble friend ! I esteem it a favour that His Excellency should accept this ring. *He hands over the ring*

RĀKSHASA—Dear Śakaṭadāsa ! You may make use of this very ring in matters official.

ŚAKAṬADĀSA—As the Minister commands.

SIDDHĀRTHAKA—Please Your Excellency, I have a request to make.

RĀKSHASA—Speak out, good man, unreservedly

SIDDHĀRTHAKA—Your Excellecny will surely perceive that I can not return to Pāṭaliputra, having given offence to the fellow Chāṇakya. I, therefore, crave to be taken up in your service.

RĀKSHASA—Good man ! It is gratifying to me ; we hesitated to invite you to do so only because we did not know your mind (lit. intention). You may enter our service.

SIDDHĀRTHAKA—I am thankful for the favour.

RĀKSHASA—Dear Śakatadāsa! Give rest and refreshment to Siddhārthaka.

ŚAKATADĀSA—I do as you bid me forthwith

Exit Śakaṭadāsa with Siddhārthaka

RĀKSHASA—Dear Virādhagupta! Finish your account Do the members of the body politic bear our tactics of causing disunion.

VIRĀDHAGUPTA—Oh yes, they do Surely it is well known

RĀKSHASA—What is well known, Friend!

VIRĀDHAGUPTA—That Chandragupta is angry with Chānakya at the escape of Malayaketu And Chānakya, elated with success, adds to his displeasure by the repeated contravention of his orders This I say from personal knowledge

RĀKSHASA, *delighted to hear it*—Dear Virādhagupta! Go back to Kusumapura in this very guise of a snake-charmer There I have a friend named Stanakalaśa living in the guise of a bard. You shall tell him in my name that whenever Chānakya acts contrary to the orders of Chandragupta, he shall incite the latter with inflamatory verses and communicate the result very secretly by the mouth of Karabhaka

VIRĀDHAGUPTA—I obey Your Excellency's orders

Exit Virādhagupta

PRIYAMVADAKA, *entering*—Victory to Your Excellency Śakatadāsa respectfully states that these three ornaments of superior quality are for sale. Your Excellency will examine them

RĀKSHASA, *to himself, examining them*—these are ornaments of very great value *Aloud* Good man! Tell Śakatadāsa to satisfy the seller and buy them

PRIYAṀVADAKA—I obey. [*Exit.*

RĀKSHASA—I too, must depute Karabhaka to Kusumapura *Rising from his seat* I wish Chandragupta part friendship with the wicked fellow Chāṇakya Nay, I need have no misgivng

Having imposed his mandate on all chieftains, the Maurya is growing imperious (lit. fiery), and deeming that it is his

support that has made the Maurya a king, Chāṇakya is filled with arrogance. One has acquired a kingdom and gained his object. The other has crossed the ocean of his vow. The very consciousness of the ends achieved, joined to the failings (noticed), shall certainly make them break fellowship (lit. friendship). **24**

Exit Rākshasa.

End of Act II

called

Rākshasa's Plots.

Act III

FEIGNED QUARREL

There enters the Chamberlain of Chandragupta.

CHAMBERLAIN—O Passion of Desire! You perceived sensuous objects such as (the beauty of) form and others by the eye and other organs of sense and profited thereby All these are important to discharge their functions of cognizing the objects. And the organs of action obedient to you (lit. your commands), are greatly losing (active) vigour Thus has old age asserted itself (lit, planted its foot) on you for certain. In vain, do you pine (for gratification) 1

Moving onwards and looking upwards in the air. O you servants attached to the Sugānga Palace! His Majesty Chandragupta of auspicious name commands that the Palace precincts be filled with decorations For, His Majesty wishes to enjoy the sight of Kusumapura celebrating the Kaumudī Festival. *Looking upwards in the air again* What do you say to me? The Kaumudī Festival is countermanded Is His Majesty not aware of it indeed? Ill-fated fellows that you are! What means this talk that will cost you your life

Let the beauty of gay *Chavaris* shining like a collection of the rays of the full Moon quickly and usually hang about the columns having the sweet fragrance of incense and decked with garlands and let the earth, that is, as it were, drooping under the load of the imperial throne to be borne incessantly, be instantaneously refreshed by the sprinkling of sandal scented water and the strewing of flowers 2

Looking upwards in the air again. What do you say to me? You carry out the commands of His Majesty this very instant Be quick, good fellows! His Majesty Chandragupta is coming up there.

This high spirited Prince endeavouring to bear up in early youth the heavy yoke of the empire (lit earth) that his veteran sire Nanda like a draught animal (lit an ox trained to bear the yoke) bore for a long time with strong limbs without flinching along rugged paths, neither stumbles nor smarts (lit feels pain), though in the stage of a bull that is being broken 3

Voice behind the stage —This way, Your Majesty

Then enter the King and a Female Door-Keeper

KING, *to himself*--To govern a kingdom is, indeed, full (lit a big source) of discomfort to a conscientious ruler (lit a king mindful of discharging the duties of a ruler) For—

The protector of the people has to forego his own gratification in gratifying others, as the epithet of the guardian of the earth, void of its proper connotation, is a misnomer (lit inappropriate, unjustified) If, then, he prefers the gratification of others to his own, he is, also, a drudge, and how can one that is a drudge of others have a taste of personal gratification 4

Moreover, it is really difficult even for good rulers to please Lady Sovereignty

She hates the stern, forsakes the gentle for fear of outrage, dislikes the illiterate, loves not the profoundly learned, feels shy of the brave and flouts the cowardly Like a much-courted courtezan Lady Sovereignty is hard to serve 5

There is, besides, the injunction of the Revered Preceptor that I must pick a feigned quarrel with him and rule independently for some time. I have agreed with much reluctance to do it which is something like sin I am, however, always independent with the instructions of the Reverend Preceptor (to boot) to enlighten me (lit my mind) at all times For—

As long as the disciple does the right thing here, he never receives a check It is only when he strays from the (right) path in delusion that the Preceptor acts as a curb, we are averse to all sorts of independence beyond this 6

Aloud Venerable Vaihīnari! Show us the way to the Sugānga palace

CHAMBERLAIN—This way your Majesty *Making up to the palace.* Here is the Sugānga palace ascend gently, My Lord

KING, *acting the ascent and looking at the quarters*—How lovely do the quarters look invested with the beauties of the autumnal season!

Silvered (lit whitened) with white cloud-lets, overspread with flocks of sweet singing swans and crowded with bright asterisms grouped beautifully, the ten quarters gently (lit slowly) stretch (lit. flow) far away into the heavens now by night, like so many rivers silvered with sand banks overspread with flocks of sweet singing swans and crowded with bright night-lotuses grouped beautifully 7

Moreover—

The autumn has, as it were, brought prosperity to all, having caused the waters of rivers, that had been transgressors to keep within proper limits having imparted lowliness to the (stiff) paddy stalks on their being laden with the weather of (rice) grains and having cured peacocks of the bane of excessive pride 8

Again—Like a consummate and clever messenger of love leads the river Goddess Gangā any how to the proper course and takes her to Mr Ocean Lord She who previously looked black and was pining away because her husband professed love to many, now looks sweet (lit pleased) 9

Surveying the city How now? There is no celebration of Kaumudī Festival in the city Venerable Vaihīnari! Was the order to celebrate the Kaumundī Festival proclaimed in our name or not?

CHAMBERLAIN—It was, My Lord

KING—Well then, is it that the people did not obey our order?

CHAMBERLAIN, *stopping his ears*—God forbid the profanity Nowhere on earth has Your Majesty's authority been opposed How could it then be opposed in the Metropolis (lit. by citizens)?

KING—Then how is that the Kaumudt Festival is not yet celebrated

Courtezans attended by companions of pleasure, well-versed in gallant talk do not adorn the thoroughfares, moving with a gentle pace owing to the imposition of the weight of the heavy (lit bulky) hind parts, and opulent eminent citizens, accompanied by their wives do not celebrate the much-loved Festi-

> val, vying with one another, without misgivings in their magnificence **10**

CHAMBERLAIN—My Lord It is that.

KING—What is that ?

CHAMBERLAIN—It is that

KING—Speak out in plain terms

CHAMBERLAIN—The Kaumudī Festival is conteramanded.

KING, *angrily*—Zounds ! Who did it ?

CHAMBERLAIN—I cannot say further, My Lord

KING—Can it be that Revered Chāṇakya deprived spectators of this exceedingly lovely spectacle ?

CHAMBERLAIN—Who else, My Lord, that loves life, would set at naught Your Majesty's authority ?

KING—Śoṇottarā, I want to sit (here)

FEMALE DOOR-KEEPER—Here is the seat of State My Lord ! Be pleased to sit there

KING, *taking his seat* —Venerable Vaihīnari, I want Revered Chāṇakya

CHAMBERLAIN—As Your Majesty commands *Exit*

Then enters Chāṇakya seated on a mat in his own house in a thoughtful and angry mood

CHĀNAKYA—What ! Wicked Rākshasa strives to rival me (in political schemes) ?

> Resolved that he would wrest the Sovereignty from Chandragupta, the Maurya, just as I, Kautilya, resenting wrong done to me (lit wronged) like a serpent, left the city, and, having slain Nanda placed the Vṛishala Maurya on the throne, he tries to surpass my superior wisdom **11**

Fixing his gaze in the air—I say, Rākshasa, desist from this vain endeavour.

> The king in the present case (lit this our) is not haughty Nanda, who had his affairs managed by Ministers ; it is Chandragupta You, too, are not Chāṇakya The only thing common in the enterprise running parallel to mine is enmity to the king, the principal member of the body politic. **12**

But I should not much bother myself (lit my mind) about it. That son of Parvataka there, I will remember, is surrounded by men in my pay who have gained an entrance into (the chambers of) his heart, and Siddhārthaka and other secret agents are all intent on the execution of their mission Now by picking up a sham quarrel with Chandragupta the Maurya, I shall bring about a rupture between the enemy Malayaketu and antagonistic Rākshasa who in his own estimation holds himself a master of the tactics of causing rupture **13.**

CHAMBERLAIN, *entering*—Woe to service!

One has to stand in awe of the king, his ministers, his favourites and other companions of pleasure in the king's household that are in his good graces Lowering the dignity of a man that meanly toils for food with euphemistic phrases and uppermost eyes, service is rightly regarded by the wise as a canine mode of living **14**

Proceeding further and reaching the house Here is the dwelling place of Revered Chānakya Let me in *Entering it and looking about* I wonder at the possessions of the Minister of the king of kings.

Here is a piece of stone to pound cowdung cakes, here lies a heap of Kuśa-grass brought by pupils, and the tenement there with its mouldering walls appears to bend down at the (lower) end of the roof under the load of those sacrificial sticks which are being dried (in the sun) **15**

To him His Majesty Chandragupta is simply *Vrishala*, and rightly enough. For—

It is wholly the (powerful) influence of the passion of desire subject to which even those persons who never tell a lie, talk glibly and ever unwearied, belaud meanly the king for virtues which he does not possess Otherwise, the king is as much an object of disregard as a straw to those who are free from desire **16**

Seeing Chānakya with a feeling of awe. Here is Revered Chānakya—

Getting hold of the (whole) world, he has established the reign of Chandragupta there, having brought about the end of the reign of Nanda simultaneously, thus surpassing the sun's splendour by his as the former has the hold of half (lit not whole) the globe at a time and establishes there the reign of cold and heat alternately. **17**

Bowing with bent knees Victory to the Revered Preceptor

CHĀṆAKYA—What brings you into our presence, Vaihīnari ?

CHAMBERLAIN—Revered Sir ! His Majesty Chandragupta whose feet are dyed red by the rubies (lit gems) in the diadems of princes hastening to pay homage, bows down his head to the Revered Preceptor, and respectfully states that he wishes you should see him provided the visit causes no interruption in your work

CHĀṆAKYA—The Vrishala wishes that I should see him ! How is that ? Can it be that the countermanding of the Kaumudī Festival by me has reached his ears ?

CHAMBERLAIN—It has, indeed, Revered Sir

CHĀNAKYA,—*flying into rage*—Ah ! who told him that ?

CHAMBERLAIN, *shaking with fear*—I beg your pardon, Revered Sir. His Majesty Chandragupta ascended the Sugānga Palace and from it he noticed in person that the Kaumudī Festival was not celebrated in the city

CHĀNAKYA—I see, it was you who then stirred up his feelings and roused his wrath against me How can it be otherwise ?

Mute with fear the Chamberlain looks down

CHĀNAKYA—Ah ! what spite do the officers of the king's household bear unto Chānakya ? Well, where is the Vrishala ?

CHAMBERLAIN—His Majesty was in the Sugāṅga Palace when he sent me into the Revered Preceptor's presence

CHĀNAKYA, *getting up*—Then show me the way to the Sugāṅga Palace

CHAMBERLAIN—Come this way, Revered Sir !

They go to the Sugānga Palace

CHAMBERLAIN—Here is the Sugāṅga Palace. Ascend it gently, Revered Sir

CHĀNAKYA, *acting the ascent and seeing Chandragupta*—Oh ! the Vrishala is gracing (lit sitting on) the throne Bravo !

> The throne is rid of the defaulting Nandas It is occupied by the Vrishala, the best of kings As is the throne, so is the throned king The three good results give me a triple gratification. **18**

Making up to Chandragupta. Victory to the Vrishala.

KING, *rising from the throne*—Here does Chandragupta throw himself at the Revered Preceptor's feet

CHĀNAKYA, *Raising him up by the hand*—Arise, my son!

May the interstices of the toes of your feet be ever filled with the lustre of the crest-jewels of hundreds of princes ceaselessly pouring in and throwing themselves at your feet with a tremour of fear from the Himālaya mountain (in the north) cooled by the showers of the sprays of the Heavenly River tumbling over rocks (down) to the shore of the southern ocean lit up with the gleam of pearls shining with varying brilliancy 19

KING—I enjoy it already by the favour of the Revered Preceptor Please take your seat, Revered Sir

They take their appropriate seats

CHĀNAKYA—*Vrishala*! Why did you send for us?

KING—To bless me by your sight, Revered Sir

CHĀNAKYA, *with a smile*—Have done with this courtesy Never do kings send for officers without a (weighty) reason (demanding their immediate attendance)

KING—What good does the Revered Preceptor see in countermanding the Kaumudī Festival?

CHĀNAKYA, *with a smile*—To take us to task—for that you sent for us

KING—No, no, to prefer that request (I sent for you)

CHĀNAKYA—If it be so, the disciple should certainly bow to the will of the (worthy) preceptor who deserves to be requested

KING—So it is, no doubt as to that But the Revered Preceptor does nothing without any reason

CHĀNAKYA—Vrishala! You judge aright Chāṇakya does nothing without any reason even in sleep (which he sleeps with one eye open)

KING—Hence a desire to know (lit hear) the reason makes me speak

CHĀNAKYA—Vrishala! Authors of works on Politics speak of three forms of government in this world, that conducted by (lit dependent on) the king i e, *autocratic*, that conducted by the minister i e., *ministerial* and that conducted by them both i.e., *joint* Of these

yours is the *ministerial* government What have you to do with inquiring into the reason of a thing? It is we who mind it

The king is offended He turns away his face Meanwhile two bards behind the stage recite verses

FIRST BARD—

May the person of Śiva (ever) ward off your trouble!—that person of superb beauty which makes the sky all white with (its) ashes, silvers over the gray skin of the elephant-giant with the rays of the Moon (or the head), wears a snowy wreath of (human) skulls and beams bright on account of the god's loud laugh, resembling thereby *Śarad* (autumn) that makes the sky all white with the splendour of *Kāśa* flowers, silvers over the gray clouds with the rays of the Moon, wears a swony wreath of *Kumuda* flowers and shines bright an account of *Rājahamsa* birds. **20**

Moreover—

May the eyes, looking somewhat obliquely of Vishṇu, who with the yawning and stretching of his limb thinks of leaving the broad couch formed of the body of *Śesha* with the round of his hoods for pillows, ever protect you—those eyes of Vishṇu which are dim on account of recent opening, which for a moment turn away from the light of jewel-lamps, which are slow in their (visual) functions, which are moist with drops of water and which are very red in consequence of the (recent) cessation of sleep **21**

SECOND BARD—Just as kings of beasts that are made the storehouses as it were of the autocratic sense, by the creator, do not brook the breaking of their jaw-bone on any account, being endowed with a high sense of their dignity, having vanquished by their might high spirited elephants leading herds of wild elephants, so, too, eminent kings of men that are made the storehouses, as it were, of the autocratic sense by the creator do not brook the infringement of their order, being endowed with a high sense of their dignity, having vanquished by their might haughty chiefs commanding bodies of war elephants. **22**

MOREOVER—

It is not the wearing (lit. use) of ornaments etc which makes a ruler. He alone is said to be a ruler who like you, has his commands set at naught by none **23**

CHĀNAKAYA, *to himself*—The first (recital), directly panegyrizing the the gods Śiva and Vishnu, refers indirectly to the autumn that has set in But the second, what is it ? I cannot make it out. *After a moment's reflection* Ah ! I see It is the machination of Rākshasa Wicked Rākshasa ! You are detected For Kautilya is wide awake.

KING—Venerable Vaihīnari ! Let a thousand gold-pieces be given to (each of) these two bards

CHAMBERLAIN- I obey, My Lord *He sets off*

CHĀNAKYA—Stop, Vaihīnari ! You are not to go

The Chamberlain trembling looks at the king

CHĀNAKYA—Vrishala ! What means spending wrongly such a large sum ?

KING—Since the Revered Preceptor thus puts restraint on me in all things, autocracy is bondage and no autocracy

CHĀNAKYA—These evils befall on those kings who neglect their duties If you cannot put up with them, mind your duties

KING—Here do we mind our duties

CHĀNAKYA—Right glad we are at it

KING—In that case we want to know the reason why the Kaumudī Festival countermanded ?

CHĀṆAKYA—I also want to know the reason why the Kaumudī Festival needs be celebrated ?

KING—The prime reason is to enforce obedience to my command.

CHĀṆAKYA—And *my* prime reason for countermanding the Kaumudī Festival is to withhold obedience to your command For,

> The fact that this command of yours which is received with bent heads (lit is borne on their heads) like a chaplet of nice flowers by hundreds of kings (of all lands) up to the shores of the four oceans skirted by forest dark with the young leaves of *Tamāla* trees, with their waters agitated by restlessly moving sea-monsters, falls short of me, itself proclaims to the world that in your person sovereignty is graced by humility. **24**

I shall also give you another reason if you want it

KING—Let us have it

CHĀṆAKYA—Śonottarā ! Tell the penman Achala in my name to give you the list of Bhadrabhata and his comrades that have, in

disaffection, fled hence and entered the service of Malayaketu.

FEMALE-DOOR-KEEPER—I obey. *Going out and returning with the list* Here it is, Revered Sir !

CHĀNAKYA, *taking it*—Vrishala ! Hear me

KING—I am listening

CHĀNAKYA, *reading the list*—A list enumerating the high officials, Bhadrabhata and other champions of His Majesty Chandragupta of auspicious name in the (later) war, that have, in disaffection, fled hence and entered the service of Malayaketu Bhadrabhata, the superintendent of war elephants, Purudatta, the superintendent of war-horses, Dingarāta, the nephew of the high chamberlain. Chandrabhānu, Balagupta, a relation of his Majesty's, Rājasena, the attendant of His Majesty's person when he was a young Prince, Bhāgurāyaṇa, the younger brother of General Simhabala, Rohitāksha, a scion of the Mālava clan, and Vijayavarman, the head of the Kshatriya corps

KING—Well, I must know the causes of their disaffection

CHĀṆAKYA—Listen to me, Vrishala ! of these Bhadrabhata and Purudatta, superintendents of elephants and horses, these two were addicted to wine, woman and sylvan sport They were negligent in their supervision (of the corps) of elephants and horses On that account I removed them from their office, and merely allowed them their annuities So they left us and entered the service of Malayaketu each in his respective capacity The next two Dingarāta and Balagupta, these were blinded (lit overpowered) by excessive greed. They deemed the annuities conferred on them by you to be insufficient So they left us and entered the service of Malayaketu expecting to get more from him As to Rājasena, your attendant, when you were a young Prince, he feared that the great wealth consisting of elephants, horses and immense treasure which he had suddenly come by through your favour, would, as suddenly, be taken away from him So he made off hence and entered the services of Malayaketu As regards Bhāgurāyaṇa, younger brother of General Simhabala, he had been friends with Parvataka, out of the love that he bore to him, he scared away Malayaketu by whispering into his ears that it was I Chānakya that has murdered his father So when I punished Chandanadāsa and others who were hatching treason, seized with fear on account of his guilt, he fled away and entered the service of Malayaketu Out of gratitude

that he had saved his life, he conferred upon him the office of the Privy Seal The last two, Rohitāksha and Vijayavarman, they again were filled with overweening pride They could not bear to see the honour bestowed by you on your kinsmen So they left us and entered the service of Malayaketu These were the causes of their disaffection

KING—If the causes of their disaffection were known, why did not the Revered Preceptor at once take proper measures against them?

CHĀṆAKYA—I could not do it Vrishala!

KING—Did you not do it from inability or for political reason?

CHĀṆAKYA—For a political reason, of course How could it be from inability

KING—Then, I want to know the political reason

CHĀṆAKYA—Listen and learn The measure to be taken against disaffected subjects is two-fold—one of favours, the other of punishments Now Bhadrabhata and Purudatta were removed from their posts Favour to them meant their reinstatement Had they been reinstated in spite of their vices, it would have entirely ruined the corps of elephants and horses that are the main stays of the empire. Ḍingarāta and Balagupta were beyond measure greedy They would not be satisfied even if the whole kingdom were given away to them Rājasena and Bhāgurāyana suspected us of depriving them of their life and property How would they have received our favours? Rohitāksha and Vijayavarmar were extremely proud. They did not bear to see the honour bestowed on your kinsmen. What favour could be shown to th m that would please them? So, the former course was not open to us As to the latter, that too was out of question For, if we punish severely our high officials who had been our champions in the late war on our recent coming into power after the Nandas, we should be viewed with distrust by such of our subjects as belong to the party of the Nandas All these disaffected officers of ours have been received into (Royal) favour by Malayaketu, son of Parvataka, who, filled with rage for the murder of his father, is preparing to attack us with a very large army of Mlechchhas, under the guidance of the Rākshasa This is the time for military activities and not for festivities What signifies the celebration of Kaumudī Festival, when we have to attend to our defence works.

KING—There is much to question in this matter

CHĀNAKYA—Question freely I, too, have much to say in this matter

KING—Why did you connive at the escape of that Malayaketu, the root of all this trouble (lit -evil)

CHĀNAKYA—Not to connive at his escape meant two courses, namely, to arrest and punish him or to give him half the kingdom promised (to his father) Had we arrested and punished him, that would have been giving our sign manual to the deed of ingratitude of having ourselves murdered Parvataka Had we given him half the kingdom, even that would have been (looked upon as) only wiping away the stain of ingratitude in connection with the murder of Parvataka For these reasons, we connive at the escape of Malayaketu.

KING—This is your defence in this case But what have you to say regarding your connivance of (the escape of) Rākshasa who had been in this very city ?

CHĀNAKYA—As to Rākshasa, he was very much trusted by the partisans of the Nandas on account of his unflinching devotion to their (late) sovereign For, they know him well as they had been long together He had a resourceful brain and a valiant heart He commanded a large following of friends and possessed immense treasure So, I connived at his escape with the conviction that if he remained here, he would certainly, create serious disturbance in the capital, but that, if he were allowed to depart, he would not be difficult to manage, though he should cause disturbance in the country

KING—Why did you not take (proper) measures against him while he was here ?

CHĀNAKYA—How can it be said that I did not do it ? He was like a barb rankling (lit seated) in the heart. That I removed and got rid of by skilful operations '

KING—Why did you not seize him by force ?

CHĀṆAKYA—Mind you, he is the (redoubtable) Rākshasa If we try to seize him by force, he would himself perish or work havoc in our forces Should this happen, it would be an evil either way. Look here,

If pressed hard, that (brave) man should perish (in the fight,) you would, O Vrishala, lose him Should he, on the other hand, cut down your best warriors, that too, would be a hard thing indeed For these reasons, it behoves us to subdue him by (proper) measures as we do a wild elephant 25

KING—We are unable, Revered Sir, to overspeak you But it is the Minister Rākshasa, after all, that is in every respect much to be commended

CHĀṆAKYA—' And not you '—that is the compliment Well, Vrishala, what has he done ?

KING—Listen, that great man—

stayed in the city as long as he liked after it was taken, causing a lot of trouble to us He forcibly obstructed our soldiers in the proclamation of victory and other things He has besides by his grand statesmanly schemes confounded us (lit our minds) to so great an extent that we mistrust our trusted adherents 26

CHĀṆAKYA, *with a laugh*—Is this all that Rākshasa has done ? I, for a moment, thought that he dethroned you and made Malayaketu the supreme Lord of the earth as I had dethroned Nanda and made you supreme

KING—It was another's doing How does the Revered Preceptor claim to be its author ?

CHĀṆAKYA—O You malicious detractor !

Which other person publicly took the great and terrible vow of extirpating the whole race of the enemy, loosening the knot of hair on the head with fingers bent at the ends on account of the burst of high fury and slew the haughty nine Nandas that possessed ninety-nine crores of gold coins, like animals of sacrifice slaughtered one after another in the sight of Rākshasa ! 27

KING—It was the doing of Fate that has been all along terrible to the Nandas

CHĀNAKYA—Only the unknowing believe in Fate

KING—The knowing, again, are not boastful.

HĀNAKYA, *with raging anger*—Vrishala you mean to scold me as you would a servant !

Now my hand again hastens to untie the knot of hair that has been tied up, my foot again moves to enter into another vow, and you overtaken by your doom (lit death) again kindle the fire of my wrath quenched by the destruction of the Nandas **28**.

KING, *to himself*—Really, the Revered Preceptor is boiling with indignation What to do ?

The lurid glow of his eye, though subdued in consequnce of the eye-balls being wet with the flow of limpid tears while the eyelids move tremulously through excitement, is, as it were, again ablaze, while the gloom of the knit up eyebrows thickens, and the blow of his foot is borne with difficulty by the earth, shaking terribly, as if put in mind of Rudra exhibiting the sentiment of fury in course of his frantic dance **29**

CHĀNAKYA, *resuming his coolness*—Vrishala! It is no use bandying words If you consider Rākshasa superior to us, let this sword be given to him *He throws dowm the sword, leaves his seat, and fixing his gaze in the air, to himself says*— Rākshasa! This is the height of your genius trying to overreach (lit vanquish) mine

Ah! all these tactics of disunion that are presently employed by you certainly in the belief that you will thereby easily vanquish the Maurya alienated from me will by this sham quarrel (lit. in this way) surely and certainly conspire to your own disunion from Malayaketu **30**

Exit Chānakya.

KING—Venerable Vaihīnari! Let the subjects be informed that Chandragupta himself will, hencefourth, conduct the affairs of state irrespective of Chāṇakya.

CHAMBERLAIN, *to himself*—Oh! His Majesty calls him Chānakya without the honorific attribute, Alas! He is removed from office, but it is no fault of His Majesty

When the king acts improperly, it is certainly due to (some) fault of the minister An elephant becomes vicious owing to the thoughtlessness of the driver.

KING—Venerable Brāhmaṇa! Why are you hesitating ?

CHAMBERLAIN—Not in the least, My Lord, thank God, Your Majesty is asserting Your Majesty.

KING, *to himself*—I hope the Revered Preceptor who expects to achieve his object by your being viewed in the light, may gain that thereby *Aloud*, Venerable Brāhmana ! Make haste

CHAMBERLAIN—I obey my Lord

Exit Chamberlain

KING—Śonottarā ! My head is aching on account of this harsh squable Therefore show us the way to the sleeping mansion

FEMALE DOOR-KEEPER—This way, My Lord

KING, *leaving his seat*—Although I slighted (in appearance) the Revered Preceptor in compliance with his (express) injunctions, I feel an inclination, as it were to sink into the bowels of the earth, (to hide my head with shame) Then how is it that those who in reality act disrespectfully towards their *guru* do not die of shame (lit break their heart with shame) ?

Exeunt Omnis.

END OF ACT III

called

FEIGNED QUARREL.

Act IV

RĀKSHASA'S ACTIVITIES

There enters Karabhaka in the guise of a traveller.

KARABHAKA—

Who, I wonder, would cross and recross a distance of more than a hundred yojanas, were it not for the pressing mandate of the master to travel without respite? 1

Now I go and see Minister Rākshasa.—*moving forward* This is the mansion of the noble Minister Rākshasa, *looking about*—which of the door-keepers are here? Say to the noble Minister Rākshasa, that there is Karabhaka come post-haste from Pātaliputra

DOOR-KEEPER, *entering*—Good fellow! Speak slowly The Minister is troubled by headache brought on by sleeplessness due to the cares of state. He is still in sleeping chamber Wait a while I shall announce your arrival when I see it opportune.

KARABHAKA—My good sir, you may do so

Then enters Rākshasa sitting care-worn in his sleeping chamber.

RĀKSHASA—

I have won over completely the malcontents of Chāṇakya; and yet I pass night after night without a wink of sleep on account of the great concern (that I feel) regarding how this thing here (*i.e*, the alienation of Chandragupta from Chānakya will come off, as I reflect on the uncertainty of the favours of fate and ponder over the crooked policy of Chāṇakya 2

And a dramatist or a statesman like us has an experience of this sort of toil At first he ingeniously (lit. by his intellect) lays the germs, tiny indeed, of what he undertakes Next he looks to their development Afterwards, as these germs attain to the medial stage of growth, he causes them to bear very remote fruits hid from the views of others After that he builds up the dubious stage Then he winds up (successfully) the whole thing so spread out. 3

DOOR-KEEPER, *making up to Rākshasa*—May victory come.

RĀKSHASA—May discomfiture come

DOOR-KEEPER—To the minister.

RĀKSHASA,—*feeling the left eye throbbing, to himself.*— To the wicked fellow Chāṇakya may victory come! May discomfiture come to the minister!'—*aloud* Good fellow! What do you wish to say?

DOOR-KEEPER—There is Karabhaka come from Pātaliputra who desires to see the Minister

RĀKSHASA—Let him in immediately.

DOOR-KEEPER—I do as your Excellency bids me—*making up to Karabhaka.* You may see the minister, good fellow! *Exit*

KARABHAKA, *approaching Rākshasa.*—Victory to your Excellency.

RĀKSHASA—Sit down, good fellow!

KARABHAKA—I obey —*He sits down on the ground*

RĀKSHASA,—*to himself*—There are so many errands that I do not recollect which of them, this good fellow here, has been employed in by me —*He rakes up his memory.*

Then enters a servant with a staff.

SERVANT—Move away, good men, clear the road

> It is strange you do not know that even a (distant) sight of His Highness (the Prince) who is god Indra on the earth and is the home of all that is good, is forbidden to (lit. difficult to obtain by) those not blessed by Fortune, what of close proximity? 4

Looking up. What do you say, good men? Why do I tell you to clear the road? Well, His Highness Prince Malayaketu comes this way on his visit to His Excellency Rākshasa who is troubled with a headache So I tell you to clear the road *Exit.*

Then enters Malayaketu followed by Bhāgurāyana and the Chamberlain.

MALAYAKETU, *to himself with a sigh*—It is ten months to-day since our father died ;and yet we have not offered even the libation of water to his soul (lit. to him) inspite of our boasted valour.

> This was what I solemnly vowed of yore, that I should offer the libation of water to the deceased after reducing the wives of my enemies to that altered condition which was then brought

on my mothers by grief, a condition in which their jewelled bangles broke to pieces as they beat their breast, their upper garment fell off, their hair got incrusted with the dust on the ground and the air rang with the pitious and distressful cries of 'woe! woe!' **5**

So, to be brief,

I shall bare up manfully, and shall walk in the footsteps of my fore-fathers meeting death on the battlefield, or shall wipe dry the tears from the eyes of my mothers and cause them to flow from (lit transfer them to) the eyes of the wives of the enemies **6**

—*aloud* Venerable Jājali! I wish to cause agreeable surprise to Minister Rākshasa by a private visit So let the chiefs who attend the state processions be told in my name that they need not follow me

CHAMBERLAIN—I carry out Your Highness's order *Turning back and looking up* —Hark! Ye chiefs! His Highness Prince Malayaketu orders that no one should follow him —*observing their movements, with joy*. Lo! The chiefs stop immediately on receiving the Prince's order Look here, my Lord!

Some chiefs rein in (lit restrain) their horses that with their long (lit high) necks greatly arched on account of the tightly held sharp-pointed bridles, are as it were, scraping the void in front of them with their hoofs, while some stop short with their noble elephants standing motionless with silent bells These chiefs do not overstep the bounds of deference, just as the seas do not overstep the tidal mark **7**

MALAYAKETU—Venerable Jājali! You may also turn back along with the palanquin-bearers Only Bhāgurāyana should follow me

CHAMBERLAIN—I obey, my lord!

Exit Chamberlain with the palanquin-bearers

MALAYAKETU—Friend Bhāgurāyana! Bhadrabhata and others coming over to us (lit here) begged me to understand that they sought service under me through my commander-in-chief Śikharasena and not through Minister Rākshasa, as I was the the proper person to be served on account of qualities causing men to flock to me, being filled with dislike for Chandragupta who followed the

guidance of his wicked minister I pondered over it long, but could not catch the import of their speech.

BHĀGURĀYANA—It is,my Prince, intelligible enough One should seek service under a king that is endowed with kingly qualities and is, withal, enterprising This he should do through his friend and well-wisher of the king That is indeed the proper course.

MALAYAKETU—But, my friend, Rākshasa is indeed our best friend and well-wisher

BHĀGURĀYANA—Yes, it is so Rākshasa bears enmity to Chānakya, not to Chandragupta So it may happen that Chandragupta, grown intolerent of Chānakya elated with success may remove him from the minister's post, and that His Excellency Rākshasa may then seek alliance with him out of his love for the Nanda family as he is the scion of that family, and out of his regard for his friends In that event they may forfeit your Highness's confidence (in case they entered your service through Minister Rākshasa) This is the import of their speech

MALAYAKETU—They are right Now take us to the residence of Minister Rākshasa

BHĀGURĀYANA—Come this way, my Prince —*Making up to the Ministers' residence* Here we are at the Minister's place Get in, Your Highness

MALAYAKETU—I am doing it.

RĀKSHASA, *to himself.*—Ah, I have it —*aloud.* Good fellow! Did you see Bard Stanakalaśa in Kusumapura !

KARABHAKA—Yes,You Excellency, I did.

MALAYAKETU, *overhearing it* —Friend Bhāgurāyana ! They talk over affairs relating to Kusumpura So we won't goup to the minister. We will rather listen (to their conversation)

> For, ministers speak in one way in the royal pressence for fear of offending imperial instincts, and in another way in unreserved conversation with their own people 8

BHĀGURĀYANA—As Your Highness commands.

RĀKSHASA—Has that matter succeeded ?

KARABHAKA—By your Excdellency's favour, it has

MALAYAKETU—What might the affair be, my friend ?

BHĀGURĀYAṆA—It is difficult to say anything definitely at this stage about the affairs of the minister which are too deep to fathom. It behoves the Prince to listen attentively

RĀKSHASA—I wish to hear all about it

KARABHAKA—Listen to me, Your Excellency ! I was ordered by your Excellency to go to Kusumapura and tell the bard Stanakalaśa in your name that he should incite Chandragupta against Chāṇakya with inflamatery verses whenever the latter went against the orders of the former

RĀKSHASA—Go on

KARABHAKA—I accordingly went to Pātaliputra and communicated Your Excellency's order to the bard Stanakalaśa. At that time Chandragupta, wanting to please the people regertting the destruction of the Nanda family, proclaimed the Kaumudī festival. The citizens warmly welcomed that festival so loved by them returning after a long time, as they would do the union with a dear relative

RĀKSHASA—With a sigh. Alas ! King Nanda !

> What Kaumudī festival could there be without your Majesty, who, as the moon (on Earth) among kings, delighted the whole world, though there be the (physical) moon to cause the night-lotuses to bloom and Mauryan moon to cause the vulgar to rejoice ? 9

KARABHAKA—That festival, so pleasing to the people (lit to the sight of the people), was then, countermanded by cursed Chānakya much against the king's wishes. At that juncture Stanakalaśa recited verses to incite Chandragupta (against Chānakya)

RAKSHASA—What were they ?

KARABHAKA *repeats the verses*, Act III. 22, 23.

RĀKSHASA, *with joy*.—Well done, friend Stanakalaśa ! The seed of disunion, sown at the right time will surely bear fruit For,

> Even an ordinary person would not brook being abruptly crossed in his eager pursuit of (lit. desire for) festive amusement How then would a king, with imperial instincts (lit. posessing spirit far in excess of the people at large) stand it ! 10

MALAYAKETU—Quite true.

RĀKSHASA—Well, proceed.

KARABHAKA—Chandragupta resented the contravention of his order, and in course of the (hot) discussion that ensued, he incidentally praised the superiority of Your Excellency and removed cursed Chāṇakya from his office.

MALAYAKETU—Friend Bhāgurāyana! The praise of Rakshasa's superiority discloses Chandragupta's leaning to him

BHĀGURĀYANA—My Prince! It is not the praise of Rākshasa's superiority that does it so much as the removal of the fellow, Chānakya from his office

RĀKSHASA—It is merely the prohibition of the Kaumudī festival that is the cause of Chandragupta's displeasure against Chāṇakya or any thing else?

MALAYAKETU—My friend! Why does he look for any thing else contributing to the displeasure of Chandraguta?

BHĀGURĀYANA—Chānakya is a man of prudence He would not rouse the anger of Chandragupta, for a flimsy thing Chandragupta, too, has a sense of gratitude He would not overstep the bounds of deference to Chānakya merely for this The breach between Chandragupta and Chānaky, to be permanent, should be completely brought about by a multiform cause That is the reason why.

KARABHAKA—Yes, there is another thing conspiring to rouse the anger of Chandragupta, namely, that he connived at the escape of Prince Malayaketu and of Your Excellency.

RĀKSHASA, *with joy*—Friend Śakatadāsa! Now Chandragupta will be completely in my power

ŚAKAṬADASA—Now will Chandanadāsa be free, Your Excellency meet your son and wife, and Jīvasiddhi end his troubles?

BHĀGURĀYAṆA, *to himself*—For sooth, the troubles of Jīvasiddhi will end now!

MALAYAKETU—What does he mean, my friend, when he says that Chandragupta will be completely in his power?

BHĀGURĀYAṆA—Now that Chandragupta is dissociated from Chāṇakya, he does not want (lit sees no reason) to set him aside. What else could he mean?

RĀKSHASA—My good man! Where is that fellow now, removed from his office?

RĀKSHASA, *with much uneasiness*—Is he still there? Has he not retired to the penance forest or taken a fresh vow?

KARABHAKA—Please your Excellency! It is rumoured that he is to retire to the penance forest

RĀKSHASA—Friend Śakatadāsa! This is impossible Look here

He who did not put up with the indignity of being unseated from the place of honour (lit foremost seat) by the late king Nanda who was Indra incarnate on earth, how should that proud spirit pocket up an insult from the Maurya who is a king of his own making **11**

MALAYAKETU—Friend! What object of his could be served by Chānakya's retiring to a penance forest or taking a fresh vow?

BHĀGURĀYANA—It is perfectly clear He could secure his ends only when Chānakya is away

ŚAKATADĀSA—Do not take it amiss your Excellency!

It is quite possible Look here, your Excellency!

Wherefor should the Maurya king, who has planted his foot on the heads of chiefs with their locks of hair on the head illumined (lit penetrated) by the lustre of moon-like diadems, put up with a breach of his order committed by his own people? Thinking to himself in this way Chānakya, though by nature wrathful, takes not again the solemn vow, having fulfilled one by good luck, for he has personally experienced the difficulties of the performance of homicidal rites and fears discomfiture in future **12**

RĀKSHASA—It may be so Now let Karabhaka have rest and refreshment, go

ŚAKATADĀSA—I do as you bid me.

Exit Śakatadāsa with Karabhaka

RĀKSHASA—I want to pay a visit to the Prince

MALAYAKETU, *making up to him*—I myself come to see the noble minister

RĀKSHASA, *observing him*—Oh! There is the Prince *Vacating his seat*—Pray, Your Highness, take this seat

MALAYAKETU—Here I do it The noble minister too should take his seat

They take their proper seats

MALAYAKETU—Is the headache of the noble minister relieved (lit. bearable)?

RĀKSHASA—How can it be relieved so long as your title of Prince is not superceded by that of Emperor?

MALAYAKETU—This will be an easy thing to attain, since the noble minister has undertaken to do it Now how long are we to sit idle (lit passive or inactive)? With our forces prepared for the expedition, looking for some weak point of the enemy

RĀKSHASA—Wherefore should you now delay any longer? You may set out on your expedition of conquest

MALAYAKETU—Has the noble minister found any weak point of the enemy?

RĀKSHASA—Yes, I have

MALAYAKETU—What is it?

RĀKSHASA—It is no other than the ministerial weak point. Chandragupta is alienated from Chānakya

MALAYAKETU—Noble Sir! The ministerial weak point is no weak point

RAKSHASA—That the ministerial weak point is no weak point may be true of other kings, but not of Chandragupta

MALAYAKETU—Noble Minister! It is not so The failing of Chānakya only caused ill-feeling among the subjects of Chandragupta Since he is removed, those who loved Chandasgupta before will now love him the more

RĀKSHASA—No, not so. There are two classes of subjects, other who championed Chandragupta and those devotedly attached to the Nanda family Now the failings of Chāṇakya evoke the ill-feeling of those who championed Chandragupta, not of those devotedly attached to the Nanda family As to these, they are affected by ill-feeling and anger against Chandragupta, since he has ungratefully extirpated the family of Nanda that is the family of his father Not finding a worthy master they follow Chandragupta Now they have in you an invader whose power to extirpate the foe is admitted on all hands So they will soon forsake

him and come over to your worthy self Here you have my own instance.

MALAYAKETU—Noble Sir! Is the ministerial weak point only the one reason of attacking Chandragupta, or is there any other also?

RĀKSHASA—Of what account are many others? This is the most important.

MALAYAKETU—How is it the most important, Noble Minister? Will not now Chandragupta be able to take proper steps (against our projected invasion) in person, appointing another person to the minister's post?

RĀKSHASA—Oh yes, he will not be able to do it It is possible in the case of kings favouring autocratic government But wicked Chandragupta has been all along favouring ministerial government. So how would he be able to take proper steps in person?

For he is, so to say, blind, having no experience of mundane things. Just as a very young baby, depending on the mother's breast (for nourishment), is not able to live (by itself) for a moment if weaned from the mother's breast, in the same way an unexperienced ignorant king, depending on the minister (for counsel), is not able to act (independently) for a moment if dissociated from the minister. **13.**

MALAYAKETU, *to himself*—Fortunately I am not one favouring ministerial government—*Aloud* Even if it be so, he who attacks his enemy disabled by the ministerial weak point along with many other reasons to commence operations, is certain of success

RĀKSHASA—Your Highness may rest assured of success For,

Your Highness, superior to all in prowess, leads the expedition The city of Pātaliputra is attached to Nanda Chāṇakya is estranged (lit has turned away) from Chandragupta on account of his being dismissed from office. The Maurya is a king of yesterday (lit a new king) And you have myself—*a little confused at the reference to himself*—to de the office of a guide pointing merely the way In the present circumstances it is only the want of a word of command from you (lit your wish), my Prince, that stands in the way of accomplishment of our object. **14**

MALAYAKETU—If the Noble Minister thinks it the right time for the expedition, why should we sit idle ?

Let my lordly elephants which are Śona (red) in reality on account of redlead applied to their person, which have a very high stature, which pour down ichoral exudations, which have dark bodies, which roar very loudly and tear up bank with their tusks, scatter in a hundred directions the river which is Śona in name only, which has high banks, which drops water, which has trees on its sides dark with foliage, the ripples of which murmer and the banks of which, undermined by the current, are being torn up by it **15**.

Further,—

Let the trains of my elephants, uttering deep roaring sounds, and pouring down sprays mingled with ichoral exudations in torrents, close round the city of Pālaliputra, just as rows of clouds, uttering deep peals of the thunder and pouring down water, do the Mountain Vindhya. **16**

Exit Malayaketu with Bhāgurāyana

RĀKSHASA—Who waits there ?

PRIYAMVADAKA, *entering*—Command me, Your Excellency !

RĀKSHASA—Priyamvadaka ! Which of the astrologers is there at hand (lit. at the door) ?

PRIYAṀVADAKA—Kshapanaka.

RĀKSHASA, *regarding his sight inauspicious*—What ? A Kshapaṇaka (of loathsome appearance) ?

PRIYṀVADAKA—Jīvasiddhi.

RĀKSHASA—Oh, he is of irrepulsive appearance Send him to me.

PRIYAṀVADAKA—I obey, your Excellency *Exit*

KSHAPAṆAKA, *entering*—

Follow the precept of Arhats who are the physicians that cure persons of the malady of delusion, prescribing what is bitter only in the beginning but beneficial in the end. **17**

Making up to Rākshasa May the Reverend One secure salvation !.

RĀKSHASA—Holy man ! Find us the day to set out on our expedition

KSHAPANAKA, *after reflecting a while* —Reverend Sir, I have done it The full moon day is auspicious in all respects from noon downwards The lunar mansion also is southernly to you marching from north to south Moreover,

> The zodiacal sign presided by Budha (Mercury) occupies the horizon at the time of the march, there being the imminent setting of Sūra (the sun), the rising of Chandra (the moon) in full splendour and the sudden rising and setting of Ketu **18**

RĀKSHASA—Holy man ! The lunar day itself is objectionable

KSHAPANAKA—Reverend Sir ! The merit of a lunar day is unitary, of a lunar mansion fourfold and of the moon hundredfold Such is the pronouncement of the science of Astrology So

> The appointed time of the contact of the Zodiacal sign having the planet Buddha (Mercury) to preside, is an auspicious time Avoid (only) the inauspicious period taken up by the Bhadrā-karana Proceeding with the influence of Chandra (The moon) in your favour, you will be vastly benefited **19**

RĀKSHASA—Holy man ! Let us see if other astrologers agree

KSHAPANAKA—The Reverend Minister may do it I will go

RĀKSHASA—How so ? Are you angry with me, Holy Man !

KSHAPANAKA—It is not the Holy Man that is angry with you.

RĀKSHASA—Who else then ?

KSHAPANAKA—It is the worshipful deity ruling over the destinies of men that is angry For you put faith in aliens for taking your own people *Exit.*

RĀKSHASA—Priyamvadaka ! What is the time ?

PRIYAṀVADAKA, *entering* —The sun is about to sink

RĀKSHASA, *rising from his seat*—Really the worshipful sun is about to sink For,

The trees of the garden that, in the form of the shadows of their foliage, suffused with a deep flush, quickly turned to the Sun, getting close as the latter rose high above the mountain of Sunrise, now turn away from him as his orb sinks behind (lit is tossed on) the mountain of Sunset When the Master loses his greatness, servants attending on him generally leave him. **20**

Exeunt Omnis

END OF ACT IV

called

RĀKSHASA'S ACTIVITIES

Act V

TRICKSY DOCUMENT.

There enters Siddhārthaka taking with him a sealed letter and casket of jewelry.

SIDDHĀRTHAKA—Good Heavens!

> The creeper of the policy of Chāṇakya that is being watered with the water of the stream of intellect by means of water-pots of (favourable) time and place, is about to bear precious fruit in the shape of the realization of the object 1

For that purpose I take this letter which revered Chānakya had previously got written (by Śakatadāsa) and stamped with the signet ring of minister Rākshasa as also this casket of jewelry stamped with the very same ring I pretend to go to Pātaliputra So I set out *Going a few steps and seeing a Kshapanaka*—So! There comes a Kshapaṇaka I will bide his coming

KSHAPANAKA, *entering*—

> We bow to *arhats* who, with profundity of wisdom, attain to *nirvāna* in this world by paths of superlative excellency. 2

SIDDHĀRTHAKA—Holy man! I bow to you.

KSHAPAṆAKA—Reverent brother! May you secure salvation. *Observing him closely*—Reverent brother! I see you are starting on a journey.

SIDDHĀRTHAKA—How do you know it—holy man?

KSHAPAṆAKA—What is there to know? This missive here that urges you on, proclaims it

SIDDHĀRTHAKA—Your Holiness knows aright I am going to another place So, tell me, holy man, what sort of a day this is.

KSHAPANAKA, *with a laugh.*—How now! Reverent brother you get yourself shaved and then seek to know the lunar mansion!

SIDDHĀRTHAKA—Holy man! What harm is there, late though it be now (lit. even now)? Tell me If it is favourable, I shall go, otherwise turn back.

KSHAPANAKA—Reverent brother! Now-a-days you cannot leave the camp of Malayaketu even if the day be favourable.

SIDDHĀRTHAKA—How is this? Holy man! Tell me

KSHAPAṆAKA—Listen to me, reverent brother! Formerly the egress and ingress here were unchecked. But now since Kusumepura is near, no one that has not the passport is allowed to leave or enter the camp. So if you have a passport from Bhāgurāyana you may safely go, otherwise stay, in order that you may not be taken to the state tribunal with your hands and feet in chains by officers on guard.

SIDDHĀRTHAKA—Does not your Holiness know that I am Siddhārthaka? I am an attendant of His Excellency Rākshasa. Who has the power to stop me even though I go without the passport?

KSHAPAṆAKA—Reverent brother! You may be an attendant of a Rākshasa or a Piśācha But there is no way for you to get out, if you have not a passport.

SIDDHĀRTHAKA—Bear with me, holy man, and bless my undertaking.

KSHAPANAKA—Go, reverent brother, I bless your undertaking. Now I must beg a passport of Bhāgurāyana

Exeunt Omnis

HERE ENDS THE INTERLUDE.

There enters Bhāgurāyana accompanied by an attendant

BHĀGURĀYANA, *to himself*—How strangely changeful is the policy of revered Chānakya!

I wonder at the ways of a statesman that are myriad-shaped like the ways of Fate Accordingly as it suits the purpose, these ways at times are such as can just be comprehended, at times they are too intricate to follow, at times they are displayed in all their magnitude, and at times they shrink to a vanishing point; at times their very clue is lost and at times they present their goal in all its vastness. 3

Aloud Bhāsuraka ! The Prince wishes that I should be near him So have me a seat here in this pavilion of public audience

ATTENDANT—Here it is You may sit down, Sir !

BHĀGURĀYANA, *taking his seat*—You should bring to me whoever wants to see me for a passport

ATTENDANT—I shall do as your honour commands me *Exit*

BHĀGURĀYANA—How painfully hard it is to have to deceive Prince Malayaketu that loves me so dearly ! But—

> Why should one who is a servant of another, think of right or wrong, being accustomed to do the behests of the possessor of vast treasures, now that he is past the stage of reflection having sold himslef (lit his person) to him through greed of transient gains, unmindful of the gentility of birth, of the sense of decency and of his own good name and self respect ?

Then enters Malayaketu attended by a female door-keeper

MALAYAKETU, *to himself*—Perplexed by many misgivings my mind does not come to any conclusion regarding Rākshasa.

> Will he, in consequence of devotion deeply rooted in the Nanda family by reason of his affection for the family, make peace with clever Maurya who is a scion of that family now that he has discharged Chānakya from service ? Or will he keep his word, having a regard for our continued devotion to him ? Thus my mind is in a perpetual whirl (of doubt), as if mounted on a potter's wheel

Aloud Vijayā ! Where is Bhāgurāyana ?

DOOR-KEEPER—Here he is, my lord ! He provides passports to those who have to go out of the camp

MALAYAKETU—Stand there motionless, Vijayā, till I cover h' eyes with my hands while he looks the other way

DOOR-KEEPER—I obey, my lord !

ATTENDANT, *entering*—Sir ! A Kshapaṇaka wants to see you for a passport

BHĀGURĀYANA—Let him come in.

ATTENDANT—I do as you bid me, sir ! *Exit.*

KSHAPANAKA, *entering*—Reverend sir ! May you attain salvation

BHĀGURĀYANA, *to himself*—Oh! It is Jīvasiddhi, the friend of Rākshasa *Aloud* Holy man! You are going on some business of Rākshasa, I believe

KSHAPANAKA, *stopping his ears*—I deprecate the sinful thought (of being connected with Rākshasa) I would hie me where I hear not the name of Rākshasa.

BHĀGURĀYANA—You seem to be very cross with your friend How has Rākshasa, holy man, wronged you?

KSHAPANAKA—Reverend sir! Rākshasa has in no way wronged me Unfortunate wretch that I am, I wrong myself

BHĀGURĀYANA—Holy man! You rouse my curiosity

MALAYAKETU, *to himself*—And mine also

BHĀGURĀYANA—I long to hear (what you mean by it)

MALAYAKETU, *to himself*—I do the same

KSHAPANAKA—Why should you care to hear it?

BHĀGURĀYANA—If it be a secret, let it go

KSHAPANAKA—A secret–it is not

BHĀGURĀYANA—If it is no secret, do tell it

KSHAPANAKA—Reverend Sir! It is no secret But I won't tell it to you

BHĀGURĀYANA—Then I won't give a passport to you

KSHAPANAKA, *to himself*—He seeks to know it. It is, therefore, proper that I tell it to him *Aloud* Since I cannot help it, I tell it to you Hear me, Reverend Sir! When I formerly lived in Pātaliputra, I made friends with Rākshasa, as my ill-luck would have it Meanwhile Rākshasa secretly employed the poison-maid and killed His Majesty Parvateśvara.

MALAYAKETU, *with a sigh to himself*—Alas! What do I hear? Father done to death by Rākshasa, not by Chāṇakya?

KSHAPANAKA—Then taking me to be the murderer, because I happened to be a friend of Rākshasa, cursed Chāṇakya banished me from the capital with disgrace Now, too, Rākshasa, clever in all sorts of political games, proposes to do something which would banish me from the world of the living

BHĀGURĀYANA—The foul deed was committed, not by Rākshasa but by cursed Chāṇakya, who was unwilling to give him half the kingdom promised to him This is what we have heard

KSHAPANAKA, *stopping his ears*—May Lord Buddha absolve us of sin! Even the name of the poison-maid had not come to the ears of Chānakya.

BHĀGURĀYAṆA—Here have your passport, holy man! Come along; make the same statement before the Prince

MALAYAKETU, *pushing forward with tears*—

Friend I heard the statement regarding the enemy that his friend made. It splits the ears and redoubles, as it were, the distress caused by the murder of my father, even at this distance of time 6

KSHAPAṆAKA, *to himself*—Oh! cursed Malayaketu heard it (all). My mission is achieved. *Exit.*

MALAYAKETU, *fixing his gaze in the air*—Rākshasa! This is very improper.

You murdered my father who confided in you and entrusted everything to you, secure at heart in the belief that you were his friend, and with his fall there was the fall of tears from the eyes of his relatives Rākshasa nominally, you are Rākshasa even really! 7

BHĀGURĀYANA, *to himself*—There is the (express) order of Revered Chāṇakya to save (by all means) the life of Rākshasa I shall manage it in this way. *Aloud* I request Your Highness not to give way to passion Please, sit down I wish respectfully to say something to Your Highness

MALAYAKETU, *taking his seat*—What do you wish to say to me, friend?

BHĀGURĀYAṆA—Please Your Highness! The distinction of friends, foes, and neutrals in the case of persons that have to do with politics, depends upon political motives, and not on personal inclinations as is the case with ordinary people Now at that time His Majesty Parvateśvara of auspicious name, was politically the sole obstacle in the way of Rākshasa wishing to restore Sarvārthasiddhi; for he was stronger than Chandragupta. The great adversary of Rākshasa, therefore, was king Parvateśvara On that account he acted towards His Majesty in this way. Under the circumstances I do not see anything like enormous guilt in this deed. Look here, Prince!

Causing friends to be classed as foes, and foes as friends, in conson nce with political motives, Polity endows a person

with new birth, as it were, in which the memory of relations of the previous birth is wiped away 8

So you should not reprove Rākshasa for this, but should keep him well-disposed till you get possession of the empire of Nanda. After that the Prince is at liberty to retain or to dismiss him.

MALAYAKETU—I agree with you, friend ! You are right For the execution of the Minister will cause (much) unrest among the other members of the body-politic, and eventually our success may be jeopardised.

ATTENDANT, *entering* —Victory to Your Highness. *Turning to Bhāgurāyana*, Sir ! The captain of the guards begs to state that a man leaving the camp without the passport is arrested by him. He carries a letter with him Your Honour will, therefore, examine him

BHĀGURĀYANA—Bring him in, good fellow !

ATTENDANT—I obey you, sir ! *Exit.*

Then comes Siddhārthaka in fetters, with the attendant following him

SIDDHĀRTHAKA, *to himself* —I bow to the Spirit of Fidelity that is the (fostering) parent of persons of our class, turning away one's gaze (lit face) from the merits and demerits of a mission. 9

ATTENDANT, *making up to Bhāgurāyana* —Here is the man, sir !

BHĀGURĀYAṆA, *looking at him* —Good fellow ! Is he a newcomer or a retainer of some one here ?

SIDDHĀRTHAKA—Sir ! I am an attendant of His Excellency Rākshasa.

BHĀGURĀYAṆA—How is it then that you leave the camp without a passport ?

SIDDHĀRTHAKA—I am required to use dispatch owing to the urgency of the mission

BHĀGURĀYAṆA—What urgency of mission could there be that would force one to ignore a royal order ?

MALAYAKETU—Friend Bhāgurāyaṇa ! Bring the letter.

BHĀGURĀYAṆA, *taking the letter from his hand* —Here is the letter. *Noticing the seal.* The seal there reads Rākshasa.

MALAYAKETU—Preserve the seal, unroll the scroll and show it to me.

Bhāgurāyaṇa does so and shows the letter to the Prince.

MALAYAKETU—Reads 'Hail! A certain person from a certain place begs to state to a certain high personage in a certain place as under By ridding himself of the correspondent's enemy the truthful one has proved his truthful character True to his pledge he has next (lit now) to gratify the friends of the correspondent that have from the first entered into an alliance with them, by granting to them the stipulated reward of the alliance Won over to that extent, they will render real service to the pledger by destroying his enemy whom they are serving Of them some want the elephants of his enemy, and his treasure Others want his land The truthful one is not a man to forget it However the correspondent reminds him of it He further acknowledges the receipt of the three ornaments sent to him by the noble one The addressee will be pleased to accept the trifling present that the correspondent sends as a ceremonial accompaniment to the letter. The trusted carrier Siddhārthaka will supply to him the oral clue.' Whose letter is this, Bhāgurāyana!

BHĀGURĀYANA—Good fellow Siddhārthaka! whose letter is this?

SIDDHĀRTHAKA—Sir! I do not know.

BHĀGURĀYANA—How so? Knave! You carry the letter and do not know whose it is? Never mind all other things Who is to have oral clue from you?

SIDDHĀRTHAKA, *shaking with fear*—You, Sir,

BHĀGURĀYANA—Are we to have it? What do you mean?

SIDDHĀRTHAKA—You, sir, have arrested me—I do not know what to say

BHĀGURĀYAṆA, *angrily*—You will know it presently BHĀSURAKA! Take him away and thrash him (severely) till he confesses

ATTENDANT—I do as you bid me, sir!—*Going out with him and re-entering* Sir! While I was thrashing the fellow, this box with a seal dropped down from under his armpit.

BHĀGURĀYANA, *looking at it*—The seal on this too reads *Rākshasa*

MALAYAKETU—It must be the ceremonial accompaniment to the letter. Preserve this seal too, open the box and show it to me.

Bhāgurāyana opens the box and shows it to the Prince.

MALAYAKETU, *looking at it*—Ah! This is the very ornament that I took off from my person and sent to Rākshasa! It is clear. The addressee must be Chandragupta

BHĀGURĀYANA—All doubt will be cleared up presently. Good fellow! Thrash him again.

ATTENDANT—I do as you bid me, sir!—*Going out and returning with Siddhārthaka* Being thrashed (severely) the fellow says he will tell it to His Highness in person.

MALAYAKETU—So be it

SIDDHĀRTHAKA, *falling at the feet of the Prince*—I pray Your Highness will graciously give me an assurance of safety

MALAYAKETU—One who is not a free agent is safe indeed. So go on, good fellow!

SIDDHĀRTHAKA—Your Highness will deign to listen to me. His Excellency Rākshasa gave me this letter and sent me to Chandragupta.

MALAYAKETU—I now want to learn the oral clue.

SIDDHĀRTHAKA—Please Your Highness! The Minister told me that the oral message was to be as follows Chitravarman, king of Kulūta, Simhanāda, king of the Malayas, Pushkarāksha, king of Kāśmīra, Sindhushena, king of Sindhudeśa and Meghāksha, king of the Persians, these five chiefs who are my dear friends, have been the first to enter into alliance with us. Of them the first three chiefs wish to have the territories of Malayaketu and the other two his elephants and treasure. So Your Majesty has to give them what has been pledged to them just as gave me much gratification by the dismissal of Chāṇakya

MALAYAKETU, *to himself*—What is this? Chitravarman and the other four are plotting against me? It must be so. They are supremely attached to Rākshasa, and this accounts for it *Aloud.* Vijayā! I want Minister Rākshasa

DOOR-KEEPER—As Your Highness commands. *Exit.*

Then enters Rākshasa, sitting in his own tent in a thoughtful mood, with an attendant.

RĀKSHASA, *to himself*—To tell the truth, my mind is not cleared of misgivings, as our forces contain several deserters of Chandragupta For—

> The army that is of proved efficiency with regard to the object to be achieved, is strengthened by reinforcements (of friends, woodmen etc) and is free from hostile element, and at the same time is favourably inclined to the cause, brings victory , but the leader who depends on an army which is of untried efficiency, colludes both with the friendly and the unfriendly, and is adversely disposed to the cause, suffers defeat : just as the middle term of a syllogism that is of known affirmation with regard to the major term, is strengthened by the Agreement of similar cases and is free from the Disagreement of dissimilar cases and at the same time is agreeable to the minor term, brings victory ; but the disputant who depends on a major term that is of unknown affirmation with regard to the major term, colludes both with similar and dissimilar cases and at the time is not agreeable to the minor term, suffers defeat **10**

But I need not have misgivings For the deserters which our forces contain are those that have been previously seduced *Aloud.* Priyamvadaka! Let the chiefs that follow the Prince be informed in my name that they should proceed *en route* in the proposed order, now that they are drawing nearer and nearer to Kusumapura every day

> Khasa and Śabara chiefs should march in the van in military array after me Yavana chiefs should be careful to keep to the centre along with Gāndhāra chiefs Valiant Śaka chiefs accompanied by Hūna chiefs should be in the rear. And the remaining group of chiefs, namely, the king of Kulūta etc. should post themselves about the person of Prince Malayaketu in the line of march **11**

PRIYAMVADAKA—I obey Your Excellency! *Exit*

DOOR-KEEPER, *entering*—Victory to Your Excellency His Highness wants you.

RĀKSHASA—Good woman! Wait a while What ho! Who is there?

ATTENDANT, *entering.*—Command me, Your Excellency.

RĀKSHASA—Good fellow! Tell Śakatadāsa, it is improper to go into the presence of the Prince undecked, as His Highness has decorated us. So he should give one of the three ornaments that have been bought

ATTENDANT—I OBEY, Your Excellency—*going and re-entering with an ornament* Please Your Excellency! Here is the ornament.

RĀKSHASA, *putting it on and getting up*—good woman! Lead the way to royal quarters

DOOR-KEEPER—Follow me, Your Excellency

RĀKSHASA, *to himself*—A post of power is a fruitful source of apprehension even to an innocent servant

> In the first place the fear of the master possesses him. Then the fear of his personal attendants acts on his mind Besides this the position of those that have risen high excites the malice of the evil-minded. The mind of the elevated apprehends a commensurate fall. **12**

DOOR-KEEPER, *proceeding some distance*—There is His Highness, Your Excellency! Go into the royal presence, Sir!

RĀKSHASA, *observing the Prince*—Aye, here he is

> Fixing his eye with all its parts motionless on the fore part of foot and yet not observing the toes on account of vacancy' he supports with (the palm of) his hand his moon-like face bent down as it were under the weight of heavy cares (lit duties) **13**

Making up to him. Victory to Your Highness

MALAYAKETU—Noble Minister, I bow to you Please take this seat

Rākshasa does so.

MALAYAKETU—We are sorry, Noble Sir, that we see you so late

RĀKSHASA—The affair of fixing the order of march lays me open to Your Highness's rebuke.

MALAYAKETU—Noble Minister, I wish to know how you fix the order of march.

RĀKSHASA—Please Your Highness. These are the directions to the chiefs that follow Your Highness *He repeats the passage 'Khasa and Śabara chiefs' etc given before (V, II).*

MALAYAKETU, *to himself*—Ah! Those very chiefs that are ready to serve Chandragupta by murdering me, are to be about my person!—*Aloud* Noble Sir!—Is there any one that is going to or coming from Kusumapura.

RĀKSHASA—Please Your Highness! The need for emissaries gone and returned is now over Ourselves are to go there in a few days.

MALAYAKETU, *to himself*—We know it—*Aloud* If it is as you say, why is this fellow sent there by the Noble Minister with a letter

RĀKSHASA, *looking at him*—Oh! It is Siddhārthaka

SIDDHĀRTHAKA—I beg to say, being beaten severely—*Here he breaks off and looks down*

MALAYAKETU—Bhāgurāyana! He will not tell it in the presence of his master either through fear or shame So you will yourself tell it to the Noble Minister

BHĀGURĀYANA—I obey Your Highness Minister! The fellow says that you sent him to Chandragupta with a letter and its oral clue

RĀKSHASA—Gentle Siddhārthaka! Is this true?

SIDDHĀRTHAKA, *with a feeling of shame*—Yes, being beaten severely, I said so.

RĀKSHASA—It is untrue What will a man not say, being beaten?

MALAYAKETU—Friend Bhāgurāyana! Show him the letter He will hear the oral clue from his servant

BHĀGURĀYANA—Here, Minister, is the letter.

RĀKSHASA, *going over it mentally*—It is the enemy's fabrication, Your Highness

MALAYAKETU—Here is this ornament sent by the Noble Minister as a ceremonial accompaniment to the letter So how can it be the enemy's fabrication?

RĀKSHASA, *observing closely the ornament*—Please your Highness, this is not a ceremonial accompaniment, It is the ornament sent to me by Your Highness. I gave it as present to Siddhārthaka for a highly gratifying performance of his.

BHĀGURĀYAṆA—Such a costly ornament, and that, too, a gracious gift of the Prince, given away to such a fellow? (Is it possible?)

Malayaketu—The Noble Minister writes therein that Siddhārthaka will also give the oral clue

Rākshasa—How can there be any oral clue? The letter itself I disown

Malayaketu—Whose seal is this then ?

Rākshasa—Cunning fabricators (of letters) can fabricate the seal as well

Bhāgurāyana—Please Your Highness, the Minister is right in what he says. Well, good fellow ! Who wrote this letter ?

Siddhārthaka looks helplessly at Rākshasa and keeps silent

Bhāgurāyana—Good fellow ! Avoid being thrashed again and answer

Siddhārthaka—Śakatadāsa wrote it, Sir !

Rākshasa—If written by Śakatadāsa, it is as good as written by me

Malayaketu—Vijayā ! I want Śakatadāsa

Bhāgurāyana, *to himself*—The secret agents of Revered Chānakya should, by no means, propose anything of doubtful consequence Let me do this —*Aloud* Please His Highness ! Śakatadāsa will never, in the presence of Minister Rākshasa, admit the writing to be his So let another writing of his be sent for The identity of hand will itself decide the case.

Malayaketu, *to Vijayā.*—Do so

Bhāgurāyana—Please Your Highness ! Let her also bring the signet ring

Malayaketu, *Vijayā.*—Bring both

Door-keeper—As Your Excellency commands me *Going out and re-entering* My Lord ! Here is a writing of Śakatadāsa and here is the signet ring

Malayaketu, *examining the two*—The characters are identical.

Rākshasa, *to himself*—Aye, the characters are identical

Can it be that Śakatadāsa, loving mortal relations and not immortal fame, longed to meet his wife and children, forgetful of his loyalty ! **14**

Ah, there is no reason to doubt it

This signet ring he wears on his finger This fellow Siddhārthaka is his friend This writing, which is an instrument of a (deep laid) plot is certainly his as proved by his other writing Evidently Śakatadāsa, longing to meet his dear relations disavowed his love to the Sovereign, entered into a league with the enemies clever in the art of causing disunion and did this vile thing. **15**

Malayaketu, *looking at Rākshasa*—Noble Minister! You say in your letter that you acknowledge receipt of the three ornaments sent to you by the Noble One Is this one of them—*Examining closely, to himself* It is an ornament that my father formerly used to wear?—*aloud.* Noble Minister! How did you get this ornament?

Rākshasa—I got it by purchase

Malayaketu—Vijayā! Do you recognize this ornament?

Door-keeper, *examining closely and heaving a sigh*—How should I fail to recognize it? His Majesty Parvateśvara of auspicious-name used to wear it, please Your Highness

Malayaketu, *heaving a sigh*—Alas! Father!

You who were the ornament of our family, wore these ornaments befitting you (lit your person) that were so fond of ornaments Decked with these you looked like autumnal evening twilight set with stars, your face shining like the moon **16**

Rākshasa, *to himself*—Did he say Parvateśvara used to wear them formerly? It appears these very ornaments were sold to us by that trader who must have been employed by Chāṇakya

Malayaketu—Noble Minister! How is it possible to get by purchase ornaments which were formerly worn by my father, and afterwards fell into the hands of Chandragupta? Nay, it is possible—

Bargaining for higher gain, Chandragupta sold them to you, and you ruthlessly offered us as the price **17**

Rākshasa, *to himself*—How circumstantially laid is the charge? It will not do to deny the letter, for there is my seal to it.

And how will any one believe that Śakatadāsa broke faith with me? Then again who will ever think it possible that the Maurya king sold the ornaments for money? The only proper answer, therefore, in the present case would be to plead guilty

Malayaketu—I ask the Noble Minister— 18

Rākshasa—Ask him who is noble, Prince! We are noble no more.

Malayaketu—

The Maurya is the son of your (former) master, to whom you have to tender extreme subservience, and I am the son of your friend, who tenders extreme subservience to you He is to be obeyed by you, and I obey you He will give you what it pleases him to give, and I receive at your hands what it pleases you to give The post of Minister under him will be but dignified servitude, and under me it is honoured autocracy What greater interest then have you at heart, that induces you to be so base? 19

Rākshasa—Prince that is it The words of accusation themselves give the finding *He 'repeats the Maurya is the son' etc, substituting the first personal pronoun for the second and vice versa*

Malayaketu, *pointing to the letter and the casket of jewelry*—Whose doing is this then?

Rākshasa, *with a sigh*—It is the doing of Fate

It slew the revered king Nanda our wise, noble, and appreciative master, that excellent judge of character in whose estimation (lit affectionate regard) we were not removed from princes royal (lit sons), notwithstanding that we held the contemptible position of a servant This, too, is the inscrutable doing of that wicked Fate frustrating human efforts. 20

Malayaketu, *with rising anger*—What? Keeping back still! It is the doing of Fate, not forsooth of greed? O you base ungrateful creature!

You formerly murdered my father who confided in you, by means of a wench whose system was fearfully charged with active poison, and now, fie on you, you are selling us to the enemy for meat,—us who respected you in the matter of state counsel! 21

RĀKSHASA, *to himself*—This is what they say an ulcer over a tumour —*Aloud* I am innocent of the murder of Parvateśvara

MALAYAKETU—Who then murdered my father ?

RĀKSHASA—Ask Fate

MALAYAKETU—I should ask Fate and not (in fact) Kshapaṇaka Jīvasiddhī ?

RĀKSHASA, *to himself*—Confound me! Even Jivasiddhi has been seduced by Chānakya! Alas! The enemies (thus) got possession of the secret of secrets

MALAYAKETU—Bhāsuraka! Carry the following order to General Śikharasena 'Chitravarman, king of Kulūta, Simhanāda, king of the Malayas, Pushkarāksha, king of Kāśmīra, Sindhushena, king of Sindhudeśa, and Meghāksha, king of the Persians, these five chiefs, who have made friends with Rākshasa, propose to serve Chandragupta by murdering us Of them the first three wish to have my territories Take them to deep pit and bury them (alive). The other two covet my corps of elephants Put them to death by means of an elephant

ATTENDANT—As your Highness-commands. *Exit*

MALAYAKETU—Rākshasa! I am not Rākshasa the unrighteous; I am Malayaketu (the righteous). Go then and serve Chandragupta wholly and solely Look here

> I am able to make a short work of Vishṇugupta and Chandragupta along with you advancing on me, just as evil policy makes a short work of the principles of Dharma, Artha and Kāma .

Bhāgurāyana There need be no more delay Let our forces march on Kusumapura this very instant and lay seige to it 22

> Let columns of dust, raised by the pulverizing action of the hoofs of the horses of our armies and detached from their base, the Earth, by the shower of ichoral exudations, fall on the heads of the enemies, soiling (lit darkening) the cheeks of Gauda women dusted white with the pollen of Lodhra flowers and discolouring the dark hue of their curly hair shining like black bees. 23

Exit Malayaketu with his retinue and with Bhāgurāyaṇa

RĀKSHASA, *with anguish*—Woe to me! They, too, Chitravarman and the other four are put to death How is this! Whatever Rākshasa does results in the destruction of friends, not of foes Then what shall I, an unfortunate man, do?

Shall I retire to a penance forest? No, my revengeful mind will not be quieted by penance Shall I follow my Lord Nanda to the other world? No, it will be womanly to do so while the enemy lives Shall I then fall on the forces of the enemy with the sword for my companion? No, this also will not be proper, for my heart that has been urging me on to effect the release of Chandanadāsa will prevent me from doing it. It would be ungrateful, if it did not 24

Exit Rākshasa.

END OF ACT V

called

TRICKSY DOCUMENT

ACT VI

FALSE FETTERS.

There enters Siddhārthaka decorated with valuable presents in high spirits

SIDDHĀRTHAKA—

> Glory to Krishna, black like a rain-cloud, that destroyed the demon Keśin! Glory also to Chnadragupta the Moon that gladdens the sight of men! And glory above all to the policy of Revered Chānakya, that has perfected the work of conquest, by which the enemy's cause is entirely lost! 1

Now I will see my dear friend Samriddhārthaka after a long lapse of time *Proceeding a few steps and looking forward*

SAMṚIDDHĀRTHAKA—

> Fortunes (only) grieve a person while he is separated from his esteemed and dearly loved friend, always causing painful remembrance in drinking bouts and in festive family gatherings. 2

I hear that my dear friend Siddhārthaka has arrived from the camp of Malayaketu I will find him out —*Proceeding a few steps and looking forward* Oh! Here is Siddhārthaka

SIDDHĀRTHAKA, *Making up to Samriddhārthaka*—I hope you are in good cheer, my dear friend! *They embrace each other*

SAMRIDDHĀRTHAKA—How can there be good cheer, when you do not come to me (lit to my house) inspite of your early arrival to-day?

SIDDHĀRTHAKA—Kindly bear with me, friend! No sooner did Revered Chāṅakya see me than he ordered me in these words. 'Halloo! Siddhārthaka! Go and report the gratifying circumstance to His Majesty Noble Chandra' So I reported the matter to him for which I received these right royal presents. Thence I directly hastened to your place to see my dear friend

SAMRIDDHĀRTHAKA—Friend ! If I may hear it, tell me what the gratifying circumstance is, that you reported to His Majesty Noble Chandra

SIDDHĀRTHAKA—Friend ! Is there anything that you may not hear ? Just listen to me Cursed Malayaketu, led astray (lit. deluded) by the political tactics of Revered Chānakya, turned out Rākshasa and forthwith put to death the five eminent Mlechchha chiefs Chitravarman and others Then the rest, seeing that he was thoughtless and brutal, left the camp of Malayaketu for their (own safety and returned to their) respective territories with their forces which were seized with (sudden) fear and were impatient to go Thereupon, Bhadrabhata, Purudatta, Dingarāta, Balagupta, Rājasena, Bhāgurāyana, Rohitāksha and Vijayavarman took Malayaketu captive

SAMṚIDDHĀTHAKA—Friend ! It is talked about among the people that Bhadrabhata and his companions, being ill-affected towards His Majesty Noble Chandra had entered the service of Malayaketu Then how comes this ? Begun one-wise and ended otherwise like a play by a clumsy playwright !

SIDDHĀRTHAKA—Inscrutable are the ways of Revered Chānakya, my friend, like the ways of Fate. I simply bow to them.

SARMIDDHĀRTHAKA—Well ! What happened next ?

SIDDHĀRTHAKA—Just then, Revered Chāṇakya sallied forth with a large body of picked soldiers and captured the entire Mlechchha army that had no chiefs (to lead them)

SAMRIDDHĀRTHAKA—Where is it, friend !

SIDDHĀRTHAKA—There it comes. Hark !

> The elephants, looking like water bearing clouds, are roaring in high spirits, due to the ichoral exudation Lo ! The horses, furnished with mailed equipage are bouncing, with their hind parts trembling, through fear of the stroke of the whip. 3

SAMRIDDHĀRTHAKA—That is all right, friend ! But how did Revered Chānakya, after having publicly thrown up the Ministership in that unmistakable manner, get into that very post ?

SIDDHĀRTHAKA—Now you wish to unravel the mazes of the policy of Revered Chāṇakya which even Minister Rākshasa could not do, dim-sighted as you are !

SAMRIDDHĀRTHAKA—Where is Minister Rākshasa now, my friend ?

SIDDHĀRTHAKA—As for him, he immediately left the camp of Malayaketu, and retraced his steps to this city, followed by a spy named Udumbara That was what Revered Chānakya said

SAMRIDDHĀRTHAKA—Friend ! How is it that, after having left Pātaliputra with a strong resolution to recover the Nanda kingdom Minister Rākshasa comes back to it with his object unachieved ?

SIDDHĀRTHAKA—Friend ! I think it is on account of his affection for Chandanadāsa

SAMRIDDHĀRTHAKA—Do you then expect that Chandanadāsa will be released ?

SIDDHĀRTHAKA—How can there be the release of that unfortunate man ? There is the order of Revered Chānakya that we two should instantly take him to the place of execution and impale him

SAMRIDDHĀRTHAKA, *Angrily* —Has Revered Chāṇakya got on chandālas (lit executioners) that he orders us to do this wicked deed ?

SIDDHĀRTHAKA—Friend ! Who, in this world, that loves his life, dare oppose the order of Revered Chānakya ? Come, therefore Let us assume the guise of Chandālas and take Chandanadāsa to the place of execution —*Exeunt*

END OF INTERLUDE

There enters a man with a rope in his hand.

MAN-

> Glory to the rope of the policy of Chāṇakya, too strong to break on account of the intertwining of the cords of the six courses of action, and furnished with a noose formed of a series of statesmanly tactics which is ready to catch the enemy **4**

Proceeding some distance and looking about This is the place, pointed out to Revered Chānakya by the spy Udambara, where I should see Minister Rākshasa as ordered by Revered Chāṇakya —*Looking forward* Ha ! Here is Minister Rākshasa He is coming this way with his face muffled. I will hide behind these trees

of the weed-grown garden and see where he takes his seat —*He goes and lies hid behind the trees*

Then enters Rākshasa as described above, armed with a sword

RĀKSHASA, *With tears in his eyes* —Alas! How sad!

The goddess of sovereignty, getting nervous because deprived of her lord (lit shelter), has sought another (lit another family), and the people, forgetful of their love, have gone over with her, blindly following the lead as children do their re-marrying mother Trusted adherents, too, reaping no fruit of their valiant efforts, have given up (the yoke of) the enterprise What else could they do? Members of the body hold not long without the head 5

Moreover—

Like a shameless *Vrishala* woman, the goddess of sovereignty, abruptly leaving her (deceased) husband king Nanda of a noble lineage, has taken to the Vrishala Chandragupta and sticks fast to him What can we do here? Try how hard we may, Fate frustrates our efforts like an enemy 6

For,—

When His Majesty King Nanda had gone to Heaven, cut off suddenly, I tried hard under the powerful Mountain Chief Parvataka, and when he was murdered, under his son, and yet failure has been my lot Surely the enemy of the Nanda family is Fate and not the Brāhmana Chānakya 7

How deeply do I lament the want of judgment betrayed by Malayaketu?

How would I, Rākshasa, hale and whole, still serving (the cause of) my master that has perished, enter into an alliance with the enemy? This the Mlechchha, with a mind devoid of all judgment, did not, indeed, perceive Nay, there is no wonder The mind of a man doomed to destruction by Fate, takes a perverted view of everything 8

So even now he will meet his death, falling into the hands of the enemy, but Rākashasa will not ally himself with Chandragupta. For it is a very great infamy to break one's faith from motives of self-interest, but none at all to be over-reached by the enemy.—*Looking about with tears in his eyes* These are the parts of Kusuma-

pura which have been rendered holy by His Majesty King Nanda's rambles

> In this spot His Majesty formerly hit his arrows at moving marks with his horse in full career, letting loose the reins in the act of stretching the bow In that field of the garden he halted and there he chatted These parts of Kusumapura, now visited without them thus stealthily, deeply grieve me **9**

Now where shall I, an unfortunate man, go ?—*Looking about* Well, I have it Here is the weed-grown garden I shall go there and learn the tidings of Chandanadāsa from some one No one foresees the good and evil turns of Fate that are to befall him

> I who formerly passed out of the town leisurely like a king, surrounded by thousands of chiefs, pointed at by citizens with their fingers like the new Moon, now again enter this wretched weed-grown garden of that town hurriedly in fear and alone like a thief, frustrated in all my efforts ! **10**

But the exalted sovereign by whose favour I enjoyed that honour, is no more —*Entering the garden and looking around* Oh pity !

> This weed-grown garden presents a rueful sight.
>
> Like a family the series of exploits whereof were magnificent, the mansion here, the series of structures whereof were grand, is gone (lit overthrown) Like the heart of a good man consumed by (the sorrow for) the destruction of his friends, the lake there is dried up Like the schemes of a statesman worked under adverse Fate, the trees are devoid of fruit And as the mind of a witless person is possessed by evil counsels (lit policies), the ground is covered with weeds (lit grass)

Moreover, **11**

> Serpents, heaving sighs in the form of expiration, bandage with bits of slough the cuts of the branches (of trees) here, that have been hacked with large and sharp axes and are sending forth cries of pain in the shape of the incessant moan of pigeons They do it out of compassion for them in their affliction, as they had lived with them on terms of intimacy **12**

Besides these trees,

> Poor things, fallen on evil days and looking gloomy through loss of Chhāyā, appear, as it were, prepared to proceed to

the cremation ground (for suicide by fire), greatly eaten up internally by the canker as by a very heavy gnawing grief accelerating (lit intensifying) the action of withering 13

Now I will rest awhile on this broken stone-seat suited to my fallen fortune—*sitting down and listening* What is this sudden noise for, that I hear?

This sound of Kettledrums accompanied by the notes of sharp-sounding drums and conchshells which stuns (lit destroys) the ears of hearers overpowered by its intensity and which is no sooner taken in than thrown up by palaces on account of its magnitude, spreads afar as if with the curiosity of surveying the extent of space 14

After a moment's reflection Ah! I understand It tells how exultant the Royalty—*Breaking off here painfully and resuming,* is at the capture of Malayaketu —*With a sigh* Woe to me!

I have been made to hear the report and witness the exhibition of the enemy's sovereign power Now, me thinks the efforts of Fate would be to make me experience (the extent of) it 15

MAN, *To himself*—He is seated I will now do as I am directed by Revered Chānakya —*He throws the noose round his neck in sight of Rākshasa, feigning not to have noticed him*

Rākshasa, *Seeing him* —What is this? That man there is hanging himself up Verily, the poor fellow must be as much distressed as I Well, I will speak to him —*Making up to him* Good man! What are you doing?

MAN, *With a sigh* —Just what an unfortunate man like me, Sir, could do, grieved at the death of a dear person

RĀKSHASA, *To himself*—I already guessed that the poor man was as much distressed as I —*Aloud* You are matched with me in misery So if it be not a personal secret or a personal disaster, I wish to hear it

MAN—It is not a personal secret, Sir, nor a personal disaster But I can not brook delay in (the commital of) suicide The death of a dear friend grieves me

RĀKSHASA, *Heaving a sigh, to himself* —Woe to me I am surpassed by this man here, since I am so very regardless of my friend's

distress —*Aloud* I wish to hear it, as it is not a personal secret nor a personal disaster.

MAN—You press me too much, Sir ! So I tell it to you There lives a monied lapidary named Jishnudāsa in this city

RĀKSHASA, *To himself*—Jishnudāsa, I know, is the intimate friend of Chandanadāsa

MAN—That dear friend of mine—

RĀKSHASA, *With joy to himself*—Ah ! He called him *his dear friend* He is closely connected So he may be knowing about Chandanadāsa

MAN—gave away what he had to the poor and left the city forthwith, wishing to burn himself alive So I came to this weed-grown garden to hang myself up before I should hear of his melancholy death.

RĀKSHASA—Why does your friend burn himself alive ?

Is he stricken by terrible diseases beyond power of drugs to cure ?

MAN—No

RĀKSHASA—

Is he undone by the wrath of the king as deadly as fire and poison ?

MAN—That, too, is not the case Chandragupta does not deal cruelly with the people.

RĀKSHASA—

Is he smitten with love for a woman inaccessible to him being another's (wife) ?

MAN—Heaven absolve us of the sin ! He is surely not capable of such an impropriety of conduct

RĀKSHASA—

Then has he, like you, a friend dying helpless ? **16**

MAN—It is just so, sir !

RĀKSHASA, *With uneasiness, to himself*—Chandanadāsa is the dear friend of Jishṇudāsa So the former's death must be the reason of the latter's suicide by fire This, indeed, makes me somewhat uneasy at heart which is full of affectionate regard for him —*Aloud.* Good man ! I also long to hear of the noble deed of your dear friend in detail

MAN—Unfortunate that I am, I can no more brook a hindrance to the committal of suicide.

RĀKSHASA—Good man! Do tell me a tale that is worth hearing.

MAN—Since I can not help, I tell it to you. Hear me.

RĀKSHASA—Good man! I am all attention.

MAN—There lives monied lapidary named Chandanadāsa in the Flower square of this city

RĀKSHASA, *In anguish, to himself*—Here are opened the flood-gates of my misery by Fate. Now muster up your fortitude, my heart! For you have in store something very painful to hear. *Aloud* Yes, good man! He is reported to be a staunch friend, noble soul. What of him?

MAN—He is the dear friend of this Jishnudāsa

RĀKSHASA—Well, go on.

MAN—So Jishnudāsa made this request to Chandragupta to-day as befitted a loving friend

RĀKSHASA—What is it?

MAN—May it please Your Majesty, I have an adequate sum of money (for ransom) Pray, release my dear friend Chandanadāsa in exchange of that.

RĀKSHASA, *To himself*—Well done, Jishnudāsa! There is the proof of friendship.

> You have offered for the sake of a friend in troubles, to part with that wealth for which sons kill their parents and parents their sons like aliens, and for which friends disown their affection for friends Belonging to the trading class, you are a good trader This wealth of yours is put to good use **17**

—*Aloud* When thus addressed, what did the Maurya say?

MAN—On his being thus addressed Chandragupta said to Jishnudāsa —'We imprison Chandanadāsa not because we want money, but because he does not give up the family of Minister Rākshasa that he has kept concealed somewhere, though we repeatedly ask him to do so If he gives it up, he gets release Otherwise he suffers death' So saying he ordered Chandanadāsa to be taken to the place of execution. Then Jishnudāsa left the town saying to himself 'I will now enter fire before I hear of the melancholy end of my friend Chandanadāsa' Thereupon I too came to the weed-grown garden in order to hang myself up before I hear of the melancholy end of my friend Jishṇudāsa

RĀKSHASA—Is then Chandanadāsa impaled indeed ?

MAN—No, he is yet to be impaled. Again and again they ask him in his last hour (lit now) to surrender the family of Minister Rākshasa ; again and again he denies it, staunch in his affection to his friend ; and thus (lit on this account) his end (lit. death) is delayed.
RĀKSHASA, *With admiration to himself*—

> Bravo, Chandanadāsa ! You, too, my noble friend who, have proved the refuge of the destitute, have won the fame which Śibi did, resulting from the protection of those seeking shelter **18**

—*Aloud* Go quick, good man and prevent Jishṇudāsa from entering fire I will rescue Chandanadāsa from (the jaws of) death

MAN—By what means, sir, will you rescue Chandanadāsa ?

RĀKSHASA, *Drawing his sword.*—By means of this, the friend of enterprise

> This sword that resembles in hue the cloudless sky, that shows as it were lines of hair standing on ends from a love of fighting in the form of streaks of superior radiance, that has proved its strength to the enemies in the test of battle on account of its surpassing excellence, this sweet companion of my (right) arm prompts me who am beside myself with love for my friend to this daring deed **19**

MAN—I am not able, sir, to say in the language of certainty if you are the noble Minister Rākshasa whose name is auspicious to utter, although the preservation of the life of the monied lapidary Chandanadāsa reveals you as such, since you are fallen in adverse circumstances So do me the favour of removing the doubt.
—*He falls at the feet of Rākshasa.*

RĀKSHASA—Good man ! I am that Rākshasa in the real sense of the word, who saw with my own eyes the destruction of my sovereign, brought my friend into troubles, got the epithet of 'base' and has made my name too inauspicious to utter.

MAN, *Again falling at his feet, with joy.*—Good heavens ! I have got what I yearned for.

RĀKSHASA—Get up Make no delay and tell Jishnudāsa that Rākshasa rescues Chāndanadāsa from (the jaws of) death this very instant

He sets off with his drawn sword repeating 'This sword which resembles' etc

MAN—I beg your favour, Noble Minister! I have (lit here is) some thing (to tell you) Formerly, cursed Chandragupta had ordered Śakatadāsa to be executed He was rescued from the place of execution by some one and taken abroad Thereupon cursed Chandragupta quenched the blazing fire of his anger against noble Śakatadāsa with the blood (lit death) of executioners who were asked to explain why they were negligent Since then if they see any stranger with a sword behind or before, they promptly dispatch the criminal there and then, anxious about their own safety So, if the Noble minister goes sword in the hand, he will hasten the end of monied Chandanadāsa — *Exit*

RĀKSHASA—How difficult of comprehension is the course of the policy of this fellow Chānakya?

If Śakatadāsa was in sooth conducted to me by that enemy's credited agent, why did he, in anger, put the executioners to death? If that was not the case, how could he possibly get up that (fabricated) letter? Making speculations upon speculations in this way, my mind comes to no decision —

Musing awhile **20**

This is not the time to use the sword, for, in that case executioners execute the sentence early Political schemes bear fruit after a lapse of time Of what avail are they here? It is not proper to observe an attitude of indifference, for, my dear friend incurs this terrible death on my account Oh, I see, I will offer my person to redeem him —

He flings away his sword —Exit **21**

END OF ACT VI

called

FALSE FETTERS

Act VII

CATASTROPHE.

There enters the executioner Vajraloman

VAJRALOMAN—Away, Sirs, away Keep off

Lack-a-day ! If you wish to save your life, your property, your wife, and your family, keep far away from the politically unwholesome which is fatal like poison 1

Moreover,

If a man partakes of the physiologically unwholesome, he (himself) falls ill or dies But if one partakes of the politically unwholesome, the whole family dies 2

If you doubt the truth of it, lo ! there comes Chandanadāsa. He is being taken to the place of execution for doing what is politically unwholesome *Looking up*—what do you say, Sirs ? You ask me if he has any means of release Yes, he has, if he would give up the family of Minister Rākshasa *Looking up again*—what do you say ? Cherishing a regard for those who seek his protection he would not do this foul deed to save himself Then know for certain, Sirs, that he suffers death What signifies your anxious enquiries after remedial measures ?

Then enters Chandanadāsa in the garb of one to be executed carrying the pale on his shoulder, with his wife and son following him, attended by the executioner Bilvavaktra

Wife, *with tears in her eyes* —Fie !

A bow of contempt to Yama that makes us die the death of a thief, although we are always fearful of the least violation of propriety in our family 3

Yes, the wicked make no distinction between those who remain aloof from sins and those who commit sins Otherwise—

Why should hunters, O fie on them, cherish an obstinate desire to kill the innocent deer that lives on grass renouncing meat for fear of death ? 4

Looking around Dear Jishnudāsa ! Why do you not speak to me ? Nay, at such a time (as this) persons standing by (lit within sight) are, indeed, hard to find

CHANDANADĀSA, *with a sigh* —There he is, my esteemed and beloved friend Turning his woe-be-gone face he follows me (still) with his eyes full of tears, while dragging his body homeward.

BILVAVAKTRA—Mr Chandanadāsa ! You are at the place of execution So tell your people to retire

CHANDANADĀSA—Noble Lady ! Turn back, taking the boy with you It is not proper to follow further

WIFE, *with a sigh* —My Noble Lord ! You proceed to the other world, not to another land This is not the time for a well-bred wife to turn back

CHANDANADĀSA—And what is your resolve, Noble Lady ?

WIFE—It is to bless myself by following the footsteps of my Lord

CHANDANADĀSA—Noble Lady ! It is not a wise resolve, You have to kindly look after this boy He is inexperienced

WIFE—May the bountiful tutelary gods kindly look after him ! Here, my boy, make obeisance to your father for the last time

SON, *falling at the feet of Chandanadāsa* —What shall I do now, father, that am to be fatherless !

CHANDANADĀSA—You shall live in a *land without Chānakya.*

BILVAVAKTRA—Mr Chandanadāsa ! The post is set up Get ready now

WIFE—O for chivalrous souls to save us !

CHANDANADĀSA—Now why do you cry Noble Lady ? His Majesty king Nanda who had compassion for persons in distress, is gone—gone to the other world

VAJRALOMAN—I say, Billavattā, seize Chandanadāsa His people will, of themselves, retire

BILVAVAKTRA—Here I do it, Vajjalomā !

CHANDANADĀSA—Good fellow ! Wait a while Let me embrace my son *Embracing him and smelling him on the head* —Since death is certain, you shall meet it, my son, without swerving from your devotion to the friend's cause.

SON—Do I require to be told this ? It is our family creed, father !

VAJRALOMAN—Now seize him, I say

The executioners seize Chandanadāsa

WIFE, *beating her breast*—O, for chivalrous souls to save us !

RĀKSHASA, *pushing aside the screen and entering*—Fear not, lady; fear not O, you executioners! Don't you put Chandanadāsa to death.

> Let the victim's garland, which is the road (leading) to the realm of Yama, be hung round the neck of me here, who formerly witnessed the destruction of my sovereign's family as if it were an enemy's family, who remained at ease in the day of my noble friend's misery as if it were a day of grand festivity, and who held his life dear although subjected to the ignominy of circumvention **5**

CHANDANADĀSA, *seeing him with a sigh*—Minister! What is this!

RĀKSHASA—An imitation, in part of your noble deed

CHANDANADĀSA—What have you done? You have rendered all my effort fruitless

RĀKSHASA—I am (simply) achieving my purpose Don't you, friend, blame me Well, good fellow! Report to wicked Chānakya.

VAJRALOMAN—What shall I report?

RĀKSHASA—

> Here I am, the man on whose account he deemed worthy of execution a person that is worthy of adoration, who has very much dwarfed the fame of Śibi, having acquired greater fame by saving another at the cost of his own life even in this evil Kaliage when human proclivities have been vitiated, and owing to his surpassing excellence, has eclipsed the noble achievement of Buddhas by his nobler deeds **6**

VAJRALOMAN—I say, Billavattā! Take Mr Chandanadāsa with you and wait for a time under the shade of the tree younder on the burning ground while I report to Revered Chānakya that Minister Rākshasa is in our hands.

BILVAVAKTRA—All right, Vajjalomā *Let it be as you say,*

He goes taking with him Chandanadāsa accompanied by his wife and son

VAJRALOMAN—Come on, Minister! *Proceeding some distance with Rākshasa*—which of the door-keepers are here? Tell revered Chānakya who has destroyed the Nanda family and established the Maurya family.

RĀKSHASA, *to himself*— Woe to me ! Even this I have to hear

VAJRALOMAN—Here we have in our hands Minister Rākshasa whose intellectual resources have wholly failed against the tactics of the Revered One.

Then enters Chanakya with his face only visible the rest of his body being wrapped in a fine coat of mail

CHĀṆAKYA—Good man !

Who bound the fire glowing red with its circle of big flames forthwith in a cloth ? Who held fast the ever moving wind by means of meshes ? Who shut up in a cage the lion with his mane smelling of the ichoral exudation of elephants ? Who stemmed with a pair of arms the fearful ocean teaming with crocodiles and other marine animals ? **7**

VAJRALOMAN—Your revered self proficient in statecraft did it surely

CHĀNAKYA—Not so, say rather Fate did it, hostile to the Nanda family

RĀKSHASA, *to himself*—O, here I see before me Vile, no, no, (I must say) Noble Kautilya

He is the mine of all knowledge (lit sciences) as the ocean is of pearls My spite only makes me hold his merits cheap. **8**

CHĀNAKYA,*seeing Rākshasa, with joy*—Here is Minister Rākshasa, that great man

Who troubled so long the Mauryan army with heavy strain of military equipment, and my brain with that of devising schemes, causing continued wakefulness (to the army and to me) **9**

Doffing the coat of mail and making up to Rākshasa—Minister Rākshasa ! Vishnugupta bows to you

RĀKSHASA, *to himself*—The title of 'Minister' is now a mockery (lit a thing to be ashamed of)—*aloud* Please do not touch me, Vishnugupta ! I am defiled by the touch of *chandālas*

CHĀNAKYA—Minister Rākshasa ! This man here is not a *chandāla* He is a servant of the king His name is Siddhārthaka You know him It was he who, in the garb of friendship got, that fictitious letter written by Śakatadāsa who, poor fellow, knew nothing about it The other man there is also a servant of the king His name is Samriddhārthaka.

RĀKSHASA, *To himself*—Luckily my mind is absolved of the suspicion on Śakatadāsa

CHĀNAKYA—To make a long story short,

> Those malcontents headed by Bhadrabhata, that fabricated letter, that rescuer Siddhārthaka, those three ornaments on sale, that Kshapanaka, friend of yours, that woe-be-gone person of the weedgrown garden, and that terrible persecution of the headman of the guild of lapidaries, all this was devised by the Vrishala longing to meet you, brave man ! **10**

And the Vrishala is just coming to see you Lo ! there he is

RĀKSHASA, *to himself*—I cannot help it See him I must

Then enters the king with the retinue about him.

KING, *To himself*—Since the Revered Preceptor vanquished without so much as striking a blow, the forces of the enemy which were so formidable, I feel in a way abashed

> My arrows, with their heads bent down, as it were, with grief, being put to shame by the achievement of the (wished for) result without their agency, have to observe perpetually the vow of lying in the quiver. **11**

But I must not say so

> One is surely able to vanquish those who are to be vanquished on earth with his bow unstrung, if his Revered Preceptor, vigilant in all matters, keeps wide awake in all matters of state **12**

Making up to Chānakya—Revered Sir ! Chandragupta bows to you

CHĀNAKYA—Vrishala ! You have had my blessings Now make your obeisance to the Worshipful Minister Rākshasa

KING, *making up to Rākshasa,*—Revered Sir ! Chandragupta bows to you

RĀKSHASA, *looking at him, to himself*—O, this is that Chandragupta who—

> Has in due course attained to sovereignty as an elephant does to the leadership of the herd, his surpassing greatness having been presaged even when he was young *Aloud* Victory to your Majesty

KING—Revered Sir ! **13**

> Say (lit. think) which part of the world will not be conquered by me now that you who are a veritable Brihaspati in politics, will vigilantly look after the affairs of state ? **14**

Rākshasa, *to himself*—The reference to ministerial offices (lit service) is a hit at me of the disciple of Kautilya No, no, I must not say so It is, indeed, a courteous compliment of Chandragupta My spite makes me take it otherwise The fame that Chāṇakya has won is (amply) justified For—

Even a thick-headed minister, coming by a king possessed of heroic qualities, is sure to win fame But coming by a bad king, even an unerring minister falls, with the fall of king whose support he has sought, after the manner of a tree growing on the bank of a river **15**

CHĀNAKYA—Minister Rākshasa! Do you wish that Chandanadāsa should live?

RĀKSHASA—undoubtedly, Vishnugupta

CHĀṆAKYA—Then take this sword.

RĀKSHASA—No, Vishnugupta, it cannot be I am not fit to wield the sword, and that too which you wield.

CHĀNAKYA—Minister Rākshasa! That I am fit and not you, how can it be? Just look,

O man of talent, as the elephants deprived of the pleasures of bathing, eating, sporting, drinking and sleeping according to their liking, that have their backs swollen on account of the (constant) furnishing of military accoutrement, along with the horses kept bridled and saddled incessantly and on that account emaciated, all through (fear of) your great prowess (lit. greatness of your prowess) that has humbled the pride of haughty adversaries **16**

But why all this? Unless you take this sword, Chandanadāsa dies

RĀKSHASA—Well, Vishṇugupta, I bow submission. I yield to the affection for a friend that compels me to agree to anything and everything.

CHĀṆAKYA, *delivering the sword with joy*—Vrishala! I congratulate you on Minister Rākshasa showing regard to you and accepting the sword

KING—Chandragupta is fully alive to the kindness of the Revered Minister.

ATTENDANT, *entering*—Victory to Your Majesty. Revered Sir! There is Malayaketu at the gate in chains, accompanied by Bhadrabhata, Bhāgurāyana and others.

CHĀNAKYA—Good fellow! Speak to Minister Rākshasa. He minds these things now

RĀKSHASA, *to himself*—What is to be done now? He is made captive and I am made to advise by Kautilya There is no help *Aloud* Please Your Majesty It is well-known that I lived at the court of Malayaketu for some months (lit time) so let his life be spared

The king looks at Chānakya (signifying assent)

CHĀNAKYA—Yes, Vrishala, this request of Minister Rākshasa which the very first, deserves to be granted *To the attendant*—Good fellow! Tell Bhadrabhata and others in my name that advised by Minister Rākshasa, His Majesty Chandragupta gives back to Malayaketu the kingdom that he had inherited from his father. So they should go with him and return after his reinstatement Also tell Vijayapāla, the governor of the castle that His Majesty Chandragupta, highly pleased at Minister Rākshasa's accepting the (ministerial) sword, orders that Chandanadāsa, the headman of the guild of lapidaries be made the paramount headman of the guilds of all townships in the empire Moreover, let the bonds of all excepting war—horses and war-elephants be removed But now that there is Minister Rākshasa at the helm, where is the use of war horses and war—elephants?

Let the bonds of all including war-horses and war-elephants be, therefore, removed **17**

ATTENDANT—As the Revered One commands *Exit*

CHĀṆAKYA—Now King Chandragupta and Minister Rākshasa! Tell me what good I may do to you beyond this

KING—What good is there beyond this?

RĀKSHASA—If, however, you be not satisfied, bless this wish,

'May our Lord Avantivarman, that is the self-begotten God Vishnu who having assumed the form of the Boar proper for the work of preservation, supported the earth submerged in the (watery) deluge on the tip of his tusk in former times, and who, having assumed the form of our Sovereign, now affords protection to the earth oppressed by the Mlechchhas by his pair of arms, may that King, whose relations and dependents roll in riches, long gladden the Earth!' **18**

Exeunt Omnes

END OF ACT VII

called

CATASROPHE

MUDRĀRĀKSHASA

OR

THE SIGNET RING

NOTES, APPENDICES AND INDICES

MUDRĀRĀKSHASA OR THE SIGNET RING.

NOTES

ACT I.

1 1 मुद्राराक्षस—Rākshasa has been won over through the instrumentality of his signet ring (मुद्रया संगृहीतो राक्षसः) in the play. It is accordingly named मुद्राराक्षसम् by लक्षणा Compare रघुवंशम् , रत्नावली &c

नान्द्यन्ते—A dramatical performance (नाट्य) had its prelude (पूर्वरङ्ग) Drama or नाटक, as an offspring of नाट्य, accepted the nine preliminaries of the prelude They were, however, dropped one after another as time went on , and only नान्दी was retained It consisted of a benedictory stanza pronounced by the manager of the prelude (पूर्वरङ्गसूत्रधार) On his retiring, the manager of the play (नाटकसूत्रधार) entered , and the play began with its prologue (प्रस्तावना) Latterly the prelude was dispensed with altogether, when the terms नान्दी, प्ररोचना &c were transferred to parts of the prologue Much ingenuity is wasted on the interpretation of नान्द्यन्ते सूत्रधारः, by later writers on dramaturgy and commentators of plays, showing a deplorable ignorance of the history of Sanskrit Drama

सूत्रधारः *i e.* नाटकसूत्रधारः, who is thus defined.—नर्तनीयकथासूत्रं प्रथमं येन सूच्यते । रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ॥

I.1. धन्या केयं—Śiva is represented as supporting Gaurī on the left thigh and carrying the river-goddess Gaṅgā on the head. This is poetically construed into a source of Gaurī's jealousy The figure of speech (अलंकार) is वक्रोक्ति. The equivokes are based on the रूढ and योगरूढ signification of शशिकला and on the direct and indirect objectival relation implied in नारीं

पृच्छामि. Cultured people of yore took delight in **वक्रोक्ति**, **प्रहेलिका** &c ; cf. Kā. Sū As an instance of the former may be cited Rat. *V. P.*

I. 2. **पादस्याविर्भवन्ती**—The term **नृत्त** denotes 'rhythmical movements regulated by the marking of musical intervals and by time Distinct therefrom is **नृत्य** or pantomime grounded on the externation of feelings.' The dance here referred to is **ताण्डव**, for which cf. Nāt. S. 4. The present participle **अभिनयतः**, like **प्रयुञ्जानस्य** further on, is used intrasitively. For the legend of **त्रिपुरासुर** cf. Mb. VII, 203, 62 67. The figure of speech is **स्वभावोक्ति** With the stanza cf. *Rat. H. V.* II 55-56.

The benedictory stanzas foreshadow the crooked policy of Chāṇakya and his solicitude to preserve the life of Rākshasa whom he wants to win over.

i. 23. **नाटक**—It is thus defined :—**नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमान्वितम् । विलासद्धर्यादिगुणवद् युक्तं नानाविभूतिभिः ॥ पञ्चाधिका दशपरास्तत्राङ्काः परिकीर्तिताः । एक एव भवेदङ्गी शृङ्गारो वीर एव वा ॥** S. D. 6.

I.3. **चीयते**.—On **स्तम्बकरि** adj. from **स्तम्ब** m., a sheaf of corn, cf. P. III. 2. 24. **स्तम्बशकृतोरिन्**. There is a fusion (**संकर**) of **अर्थान्तरन्यास** and **अप्रस्तुतप्रशंसा** here.

1. 3[1]. **तद्यावदिदानीं**—What follows is a poetical device to introduce the principal character of the play. The Manager and his wife translate themselves to Pātaliputra of the time of Chandragupta *alias* Chandra. There is the towntalk of Rākshasa seizing Chandra ; and the Manager's wife is led by it to understand that there is to be the seizure of Chandra, the Moon, by Rākshasa, Rāhu, that is to say, the eclipse of the Moon. The Manager explains to his wife that the malignant assailant (Rāhu) may assail Chandra in full splendour, but to no purpose. For, the union of Budha saves Chandra. Indignant at the talk of the seizure of Chandra, that is, Chandragupta, Chāṇakya enters and the play begins, the Manager and his wife retiring.

i 3[1]. संगीतकम् —Originally signifying the triad of नृत्य, गीत and वाद्य, the term comes to mean any one of the three by the process of लक्षणा, see Chaturakalinatha in S R.1.1 21. In the passage under notice it signifies 'acting,' as also in the prologues of Nāg. Māl. &c In Māl, 1. 52., it means playing on musical instruments and in K p. 20 M III, it denotes dancing.

I. 4 गन्ध m pl aromatics; गन्ध m sing. smell

I 5 गुणवत्युपाय--For the six gunas or courses of action in dealing with an enemy see Ak.—संधिर्ना विग्रहो यानमासनं द्वैधमाश्रयः ; and for the four Upāyas or statesmanly tactics cf. Kām 18 3 साम दानं च भेदश्च दण्डश्चेति चतुष्टयम् . The establishment of order or stability as opposed to disorder or anarchy is स्थिति. The triad of धर्म, अर्थ and काम is त्रिवर्ग There is a fusion of श्लेष and रूपक

1. 5[6]. उवणिमन्तिदा—The feeding of Brāhmaṇas relates to the Śrāddha ceremonial. Of all Śrāddha seasons the eclipse day is the most meritorious, Cf. V P. राहोश्च दर्शने दत्तं श्राद्धमाचन्द्रतारकम् । गुणवत् सर्वकामीयं पितॄणामुपतिष्ठति ॥ The scriptures enjoin that the Śrāddha offering should be made just at the time when the moon is in the *umbra*. Ap. D S. II, 7 18, 23-25 The offering on the eclipse day consists of money presents, uncooked food or rich sweetmeat (see पाकविशेष of the play).

1 5[9] उवरज्जदि किल चन्दो त्ति—This is the reading of H(M). Others insert भअवं before चन्दो which is rejected, because it cannot be construed with चन्द्र meaning चन्द्रगुप्त, 1. 5[11] णअरवासी—Here णअर by pre-eminence denotes the city of Pāṭaliputra, and the public report pertains to the designs of Rākshasa against Chandragupta.

1 5[13] चतुःषष्ठ्यङ्गे ज्योतिःशास्त्रे—According to गर्गसंहिता there are 24 principal themes (अङ्ग) and 40 subordinate ones (उपाङ्ग), together making up the 64 *aṅgas* of the science of heavenly bodies.

I. 5. 14 चन्द्रोपरागं प्रति तु त्वं केनापि विप्रलब्धासि—The Manager's wife is not deceived by anybody She is simply misled or deluded. So I propose to drop केनापि and interpret विप्रलब्धा by misled or deluded.

I 6 क्रूरग्रहः स०—Cf Bri S 5, 17 and गर्ग quoted by Utpala thereon For ग्रह in the sense of राहु see A. S 601; see also R. II 28 What बुधयोग is and how it averts the malicious attack of राहु on the moon, it is difficult to say It is alluded to in Amarachandra's B. B. I 8 and in the Gujarati poet Premānand's D. H. 23 3

The incomplete verse is understood differently by Chāṇakya who overhears the Manager To him it signifies that the malignantly-resolved Rākshasa, in concert with Malayaketu, seeks to assail by might and main Chandragupta strong (lit perfect) in all the members of the body politic At this he becomes so very wrath that he does not stop to hear the concluding portion of the verse, but burning with rage, impatiently exclaims आः क एष &c. In the interpretation put upon it by Chāṇkaya ग्रह signifies resolution The term केतु donotes मलयकेतु whereof the initial member is dropped, compare भामा for सत्यभामा and दत्त for देवदत्त. The elision of the final member gives चन्द्र from चन्द्रगुप्त and शकट from शकटदास Compare गुरु for शिवगुरु in S. Ś. J. 2 21 The rule of syllabic elision confined to proper nouns in Sanskrit is extended to common nouns in Prākrit and in modern Vernaculars of the Sanskrit stock, e g Pr अज्जुओ D. N. I 17, Sk. अयुक्पर्ण; Pr छिण्णो D. N. III 27, Sk छिन्नचारित्र। Guj मेना, Pr. मयणसलाया D. N. VI 117; Guj सीमन्त, Sk सीमन्तोन्नयन The term मण्डल is the collective designation of the seven members (अङ्ग or प्रकृति) of the body politic, which are given in the following verse:—स्वाम्यमात्यश्च राष्ट्रं च दुर्गं कोशो बलं सुहृत्। परस्परोपकारीदं सप्ताङ्गं राज्यमुच्यते॥ Kām. IV, 1. When all the members are whole and strong the Maṇḍala is said to be संपूर्ण, and the king is संपूर्णमण्डल; see Kām. VIII 3 and ज. नि. thereon.

The verse क्रूरग्रहः स० is quoted in Vāgbhata's Kā to illustrate the author's proficiency in ज्योतिष. The figure of speech is श्लेष.

I 6 चन्द्रं संपूर्णमण्डलम्—is the reading of T(PE)and H Others give चन्द्रमसं—पूर्णमण्डलम्. It remains to be seen whether this is to mean असंपूर्णमण्डलं चन्द्रम् or पूर्णमण्डलं चन्द्रमसम्, taken with reference to Chandragupta The former construction attributes weakness to Chandragupta, a statement which Chānakya is sure to have resented. But there is no specific indication of it in his speech. The latter construction is admissible but not likely For the name that is re-uttered is surely चन्द्र and not चन्द्रमस् So the reading of the majority is rejected

I. 7 कौटिल्यः कुटिल—One of the ancestors of Vishnugupta *alias* Chāṇakya was कुटिल, after whom he is called कौटिल्य For further information see the Introduction The proper noun कौटिल्य m should not be confounded with the abstract noun कौटिल्य meaning crookedness मौर्येन्दोः Of Chandra (*i e* Chandragupta) the Maurya सनाम्नः (समानं नाम यस्य, तस्य ; bahuvrīhi)—of his name sake प्रस्तावना—It is thus defined —नटी विदूषको वापि पारिपार्श्विक एव वा। सूत्रधारेण सहिताः संलापं यत्र कुर्वते। चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः। आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥ S.D.VI.

I 7² ततः प्रविशति शिखां—Chāṇakya's touching the lock of hair on his head for a fresh vow and his defiant speech are suggestive of his pretended arrogance which is meant to lead to a public rupture with Chandragupta

The manuscripts read मुक्तां शिखां परामृशन् But the lock of hair must have been tied up on the fulfilment of the vow of extirpating the Nandas So the hair cannot be loose I have accordingly dropped the word मुक्ताम् which has been interpolated in the stage direction

I 8 बध्यमानां...को नेच्छति शिखां मे—The present participle बध्यमाना implies a recent past action, see P. III. 3. 131. The interpolation of मुक्ताम् in the stage direction, referred to in the

preceding note, may be traced to बध्यमानाम् being taken to denote the present. The stanza नन्दकुल० is quoted in Alaṁ. kau. as an instance of मालारूपक.

I 9. उल्लङ्घयन् मम—There is a fusion (संकर) of उपमा and परंपरितरूपक here. The stanza contains the वह्निपतङ्ग maxim.

1. 9[6] कार्याभियोग एव—Chāṇakya says this to allay the fears of his pupil, observing the trepidations of the latter. i.9[13] प्रकाशीभवन्तम् is equivalent to प्रकाशीभूतम्; see the note on बध्यमानाम् *supra*. i.9[12] सोहम्..कुतः..यस्य मम—The particle कुतः is here superfluous; Cf Nāg. IV. अहो जगद्विपरीतमस्य महासत्त्वस्य चेतः..कुतः..प्राणान्..एष साधुस्तृणमिव..यः परार्थे जहाति The expletive character of कुतः in Sanskrit finds a parallel in the use of the Gujarati particle के in the following sentence :—कोइ नोकरी एवी नथी के जेमां माणस दरेक वात पोतानी मुनसफीथी करी शके The particles कुतः and के, derived from किम्, introduce subordinate relative sentences in Sanskrit and Gujarati

I. 10. श्यामीकृत्याननेन्दून्—The personification of दिश् as अङ्गना or युवति is very common in Sanskrit literature Here, however, we have the personification of युवति as दिश् in consequence of the faces of the wives of the enemies being represented as so many Moons The stanza contains the figures समस्तवस्तुविषयरूपक and परंपरितरूपक It may be noted here that the use of the simile ज्वलन इव वने is meaningless after the express identification of क्रोध and वह्नि. The stanza contains the दग्धेन्धन-वह्नि maxim

I 11. शोचन्तोऽवनतै०—The present indicative पश्यन्ति expresses a recent past action here, see P. III. 3. 131 वर्तमानसामीप्ये वर्तमानवद्वा. The figure of speech is पर्याय coupled with उपमा.

I.11[1]. प्रतिज्ञाभर—Here भर signifies अतिशय. शस्त्रं धारयामि—Chāṇakya continues to wield the sword (शस्त्र) which is the Minister's badge of office, and does not retire to the penance forest only for the sake of Chandragupta.

I. 12. समुत्खाता नन्दा—There is the union (संसृष्टि) of उपमा

and यथासंख्य here. As हृदयरोग or हृद्रोग is one and not many and as उत्खात is more appropriately predicable of शल्य I have preferred हृदयशल्याः to हृदयरोगाः in the text. शल्य in the sense of a barb is both masculine and neuter, see Ak. वा पुंसि शल्यं शङ्कुर्ना ॥

1 12[1] अथ वा अगृहीते—In the determined opposition of Rākshasa who identified himself with the cause of his fallen master and waged war to death, the spirit of Nanda was still alive Hence the statement किमुत्खातं नन्दवंशस्य. In order to make the Maurya king secure, it was necessary to subdue the opposition of Rākshasa and to win him over.

1 13 ऐश्वर्यादनपेत—For the कर्मप्रवचनीय construction तं गच्छन्त्यनु see P 1 4 90. The adjective निःसंग means disinterested or void of cupidity here, see Tr. Ś. रागसङ्गौ तु गृध्नुता. The figure of speech is काव्यलिङ्ग.

1 13[1]. अत एवास्माकं— Construe अत एव 'कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्याद्' इत्यस्माकं त्वत्संग्रहणे यत्नः । Dr. Hillebrandt proposes to omit त्वत्संग्रहणे

1. 14 अप्रज्ञेन च—Construe the latter half as follows :—भूतये समुदिताः प्रज्ञाविक्रमभक्तयो येषां गुणाः ते नृपतेर्भृत्याः । इतरे संपत्सु चापत्सु च कलत्रम् (इव). A servant (भृत्य) is supported (भ्रियते) and he renders service. A wife (भार्या) has to be supported (भरणीया), but she does not serve A servant who does not render service to his master is just in the category of wife (कलत्र or भार्या) to him The figure of speech is अप्रस्तुतप्रशंसा.

1 14[1]. नशायान is a सुप्सुप्समास, see Kāvyāl. Sū V. 2. 12. नैकशब्दः सुप्सुपेति समासात्. Here we have an enumeration of the measures taken by Chāṇakya to counteract and modify the hostility of Rākshasa 1 14[3] विषकन्या, विषकन्यका, विषमयी कन्या or विषाङ्गना, the poison-maid, was a beautiful damsel, whose system was charged with poison to such an extent that an intercourse with her was believed to cause death; see Susr; I. 5. विषकन्योपयोगाद्वा क्षणाज्जह्यादसून् नरः. see also As. Śu.-

आजन्मविषसंयोगात् कन्या विषमयी कृता । स्पर्शोच्छ्वासादिभिर्हन्ति तस्यास्त्वेतत् परीक्षणम् ॥ तन्मस्तकस्य संस्पर्शान् म्लायते पुष्पपल्लवौ । शय्यायां मत्कुणैर्वस्त्रे युकाभिः स्नानवारिणा । जन्तुभिर्म्रियते ज्ञात्वा तामेवं दूरतस्त्यजेत् ॥ . She is different from her namesake of astrology, born under an inauspicious configuration of planets. She is also to be distinguished from योगनारी or योगाङ्गना of Dk, a very siren employed to poison an enemy secretly Mr Tawney directs the attention of the reader to the 11th tale in the *Gesta Romanorum*, where an Indian queen sends a poison-maid to Alexander the Great Aristotle frustrates the stratagem ; see Lau 1 14^4 जनापवाद m—an evil report among the people. i 14^5 अभिव्यक्तये—for demonstration, to demonstrate 1 14^7 The clauses शक्यः खल्वेष ...प्रमार्ष्टुमिति are subordinate sentences showing cause depending on the principal sentence लोकप्रत्ययार्थम् ...भागुरायणेनापवाहितः...मलयकेतुः ।

With शक्यः read in the first clause, we have to supply शक्यम् in the second to agree with अयशः which is neuter 1 14^{10} नानाव्यञ्जनाः—compare वैतालिकव्यञ्जनः II 2359 1 14^{11}प्रचारगतम् —all about their doings, movements 1 14^{12} कृतककृत्यता—the condition of seeming malcontents There are four types of malcontents, क्रुद्धकृत्य, लुब्धकृत्य, भीतकृत्य and अवमानितकृत्य, their grounds of disaffection being anger, cupidity, fear and indignity, see Nīti. V. स्वामिदोषस्वदोषाभ्यामुपहतवृत्तयः क्रुद्धलुब्धभीतावमानिताः कृत्याः ; see also Kām XVIII. 24. 26. and Ar. Daṇḍin speaks of them in Dk. The term is twice used by Viśākhadatta in the political signification, see acts II. 7^6 and IV 2. It occurs in Rām II. 100 69, H. V. XIV, 17. Yaś. pp 400 ll. 4, as also in Susr. K. 1. 3. and As. S. Śu. For the grounds of disaffection of भद्रभट and others see act III 24^{17-31} सहोत्थायिन्—a companion in war. 1 14^{13} प्रधानपुरुष—a person of eminence, hence a high official.

The use of कृत्य m, a malcontent, being mostly confined to polity, its meaning was early forgotten, which gave rise to

mislections in general literature Thus in the passage तेषु तेषु कृत्येषु प्रासरन् परोपजापाः, of Dk just referred to, कृत्येषु has been changed to अकृत्येषु by some ignorant revisionist; and in the text before us कृतककृत्य has been corrupted to कृतकृत्य. Two more cases of syllabic elision occur in the play, one in act III, 19^{7}—कौमुदीमहोत्सवप्रतिषेधस्य किं फलमार्यः पश्यति, and the other in act V, 9^{22},--एतेषांमध्ये केचिदरेः कोशहस्तिभ्यामार्थिनः, where we have to read पश्यतीति and कोशहस्तिकाभ्याम् respectively, as will be explained later. कृतकृत्य adj would mean gratified, satisfied, whereas कृत्य m means a dissatisfied person, a malcontent, and कृतककृत्य a seeming malcontent. It is true that भद्रभट and others had been raised to posts of eminence and gratified, but latterly they were turned into seeming malcontents by Chāṇakya for political purposes as will appear in act III I, therefore, read कृतककृत्य. परिकल्पितावरणमङ्गला of Vīrarāghava in U. also presents a case of syllabic elision It should be, as I understand, परिकल्पितावतरणमङ्ग . For अवतरणमङ्गल or अवतरणक see K. p 68 The variants परिकल्पितविमानावतरणमङ्गला and परिकल्पितरथावतरणमङ्गला lack the sense of अवतरणक and are to be rejected 1 14^{13} तीक्ष्णरसदादीनाम् —see Vai —रसाधानं विषाधानं तीक्ष्णा मर्माणि घातकाः। The term तीक्ष्ण occurs in Mv. V. and A. R. V. In the latter play Śūrpaṇakhā is spoken of as रसदा. 1 14^{14} क्षितिपतिप्रत्यासन्न m. a personal attendant of the king, a *Hazuri*. 1 14^{15} औशनसी दण्डनीति—the science of politics expounded by Uśanas or Śukra. This sage is highly respected as a political thinker He is the last of the divine compilers of Nīti, see Mb. XII. 59. 29, 8·, 85 Kautilya makes obeisance to him and often refers to him in his अर्थशास्त्र. He recognised दण्डनीति only as विद्या, rejecting त्रयी, वार्ता and आन्वीक्षिकी, and advocated the policy of मित्राप्ति. His work is lost, the so-called शुक्रनीति being a modern fabrication 1 14^{19} अनुष्ठेयं भविष्यति is equal to अनुष्ठास्यते. 1 14^{20} अस्मत्तः stands for अस्माभिः. The suffixes तस्,

आ and अ afford early glimpses of the analytical structure in the synthetical Sanskrit I 14[20] प्रधानप्रकृति—the principal member of the body politic, that is to say, the king. प्रकृति, a constituent of State is synonymous with अङ्ग a member of the body politic, see Ak.—स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च । राज्याङ्गानि प्रकृतयः Of these, the king is the chief, hence he is called प्रधानप्रकृति see यथा प्रधानमनुगच्छन्त्येव II, प्रधानवैरम् III.12. and उत्तमाङ्ग VI 5 The term is used by Bhavabhūti in Māl X—प्रधानप्रकृतिकोपस्त्वेवं परिहृत.. In politics तन्त्र n signifies internal administration, see Nīti. V—स्वमण्डलपालनाभियोगस्तन्त्रम् ।

I 15. स्वयमाहृत्य—Compare Nīti V.—का नाम निर्वृतिः स्वयमूढतृणभोजिनो गजस्य. There is a fusion (संकर) of अप्रस्तुतप्रशंसा and तुल्ययोगिता. I 15[1] यमपटिक—See Hch p. 170,—प्रविशन्नेव च विपणीवर्त्मनि कुतूहलाकुलबहुलबालकपरिवृतमूर्ध्वयष्टिविष्कम्भवितते वामहस्तवर्तिनि भीषणमहिषारूढप्रेतनाथसनाथे चित्रवति पटे परलोकव्यतिकरमितरकरकलितेन शरकाण्डेन कथयन्तं यमपटिकं ददर्श । The instrumental यमपटेन denotes साहचर्य.

I 16 पणमह जमस्स- -The term जमस्स, coming from यम् P. I. is suggestive of the all-subduing power of the God of Death; and the diminutive देवएहि, derived from देव with the suffix क, implies a sort of contempt of other gods तडफडन्तं—see D. N. V. 59—तडफडिअं परिचलिअम्मि and compare Gujarāti तरफड or तरफड. The form देवएहि reminds us of Vedic. देवेभिः The stanza has a hidden meaning (वस्तुध्वनि) The speaker says by implication :—" Ye adherents of the Nandas ! Make your homage to all-subduing Chānakya. Of what avail are others ? He punishes with death all those who profess devotion to others, their souls trembling in mortal agony." The stanza serves as a premonition (पताकास्थानक) as it shadows forth the execution of Śakatadāsa and the arrest of Chandanadāsa

I. 17. पुरिसस्स जीविदव्वं०—The stanza by implication (वस्तुध्वनि) points out the advantages of winning the good graces of

Chānakya by loyalty (भक्ति) विसमादो is the double masculine ablative singular formed from the ablative singular विसमा (Sk., विषमात्) by the addition of the suffix दो (Sk तस्) with a view to distinguish it from the nominative plural विसमा (Sk. विषमाः) On the shortening of the long vowel ई of गृहीत in Prākrit see Hai. V VIII, I 101—पानीयादिष्वित् The पानीयादि class, according to Pr Kl , is as follows —पानीयं ब्रीडितालीके द्वितीयं च तृतीयकम् । तथागृहीतमानीतं गभीरं च करीषवत् । इदानीं च तदानीं च पानीयादिर्गणो मतः. The stanza contains the figure अर्थान्तरन्यास Coupled with it there is काव्यलिङ्ग in the first half and व्याघात in the second 1 17[1] जाव एदं · गाआमी । see Hch 52 :—यमपटिका इवाम्बरे चित्रमालिखन्त्युद्गीतकाः 1 17' सुगृहीतनाम्न--See Tr. Ś — अथ यः प्रातः स्मर्यते शुभकाम्यया । स सुगृहीनामा स्यात्; ee also Jagaddhara on Māl. I. सुगृहीतं शोभनोच्चारणं बलिकर्णादिवन्मङ्गल्यं नाम यस्य . 1 17[6] अत्तणो केरअस्स मह धम्मभादुणो घरं होदि—The speaker means to say that since Chānakya was not a disbelieving Bauddha or Jain but a devout follower of the orthodox faith, he would be glad to hear his religious discourses This is, of course, a pretext of the spy in disguise to get admission धर्मभ्राता (धर्मेण भ्राता) is a सुप्सुप्समास केर or केरअ is a Prakrit postposition expressing possessive relation , see Hai V VIII 2 147—इदमर्थस्य केरः. It is related to Sanskrit ईय and कीय. Though originally a derivative suffix, it is used as a separate word and the noun or pronoun of which it forms a possessive adjunct is put in the genetive case ; see Māl VII तस्स य्येव केरअस्स अत्तणो सरीरस्स In the same way the suffix तण derived from the Sanskrit secondary suffix तन is turned into a possessive adjunct governing the genetive case in the Apabhraṁs'a see. Hai V VIII 4 422.—संबन्धिनः केरतणौ 1 17[11] ण सव्वो सव्वं जाणादि—see Mb. III. 72.4 --सर्वः सर्वं न जानाति सर्वज्ञो नास्ति कश्चन । नैकत्र परिनिष्ठास्ति ज्ञानस्य पुरुषे क्वचित् ॥ If the speaker be quoting a portion of this stanza, the text should read सव्वो सव्वं ण जाणादि . We shall have to note such transpositions later on 1 17[15] सर्वज्ञतामु-

पाध्यायस्य see *infra* act VII; 8,—आकरः सर्वशास्त्राणां० I 17[17] कास चन्दो अणभिप्पेदो—The question ostensibly partakes of the nature of an enigma, to which the reply is कमलाण What the speaker insinuates is noted below in the comment on कमलाण मणा० कस्स चन्दो अणभिप्पेदो—A glance at the next speech of the spy and the speech of Chānakya that succeeds shows that the dislike or hatred referred to is not confined to one person. I, therefore, read कास (Sk केषाम्) instead of कस्स (Sk कस्य), for which see Hai V VIII. 3. 63 I 17[21]. तुमं दाव पत्तिअं जाणासि —The present indicative जाणासि here stands for the potential or imperative as does हरन्ति for हरन्तु in Śi IV 66. The case is reversed in Yaś II p. 24, where the potential नीयेत does the office of the present indicative नीयते.

I. 18 कमलाण मणा०— The speaker insinuates that there are persons in Pushpapura who outwardly affect loyalty, but inwardly hatch treason The stanza contains the figure अप्रस्तुतप्रशंसा. रूवाहिन्तो—In the Prākrit हि, त्तो and हिन्तो are ablative terminations serving for the singular and the plural alike. Of these हि bears an affinity with भ्यम् and ह्यम् surviving in युष्मभ्यम्, अस्मभ्यम्, तुभ्यम् and मह्यम्; and through भ्यम् and ह्यम् is related to भ्याम्, भ्यस् and भिस् The Sanskrit भ्यम् and ह्यम् and the Prākrit हि do not distinguish singular from the plural. त्तो, too, which is derived from Sanskrit तस् makes no distinction of number as it is not an inflectional case termination हिन्तो presents a combination of हि and त्तो as सुन्तो does of सु and त्तो. The superaddition of त्तो helps to avoid the confusion of the instrumental plural रूआहि and the ablative singular रूआहि The nasal in हिन्तो and सुन्तो compensates for the loss of the first member of the conjunct त्तो I. 18[9] प्रकृतिचित्तपरिज्ञाने—Here प्रकृति denotes citizens; see Med --प्रकृतिर्गुणसाम्ये स्यादमात्यादिस्वभावयोः। योनौ लिङ्गे पौरवर्गे. I 18[14] The phrase अथ किम् implies अङ्गीकार; see Hā 266 I. 18[16] अत्थि एत्थ णअरे—Here अत्थि (Sk. अस्ति) is an xpletive. It is used as an introductory particle. In I 18[15] किंद

उण the particle उण also is an expletive. I. 18^{17} चन्दसिरिणो is equal to श्रीचन्द्रस्य, that is, श्रीमतश्चन्द्रस्य in Sanskṛit. The inversion is warranted by the oft-quoted rule—प्राकृते लिङ्गवचनमतन्त्रं पूर्वनिपातानियमश्च. I 18^{36}, कायस्थ इति लघ्वी मात्रा—The term मात्रा here and in महामात्र signifies 'rank, dignity'. कायस्थ, therefore, does not denote the caste, but signifies a *scribe* or *clerk* in the passage before us I 18^{40}. श्रेष्ठी (श्रेष्ठं धनादिकमस्त्यस्य)—a rich man, a wealthy head of a guild I 18^{40}. In place of जस्स गेहे I propose to read जस्सिं (Sk यस्मिन्) in the text corresponding to अनात्मसदृशे and चन्दनदासे in the next speech See also Mk I—पुरिसेसु णासा णिक्खिविअन्ति ण उण गेहेसु I 18^{43} न्यासीकृत्य (अन्यासं न्यासं कृत्वा *i e* न्यासमिव समर्प्य) —note the form The terms बद्धपक्षपात, प्रियवयस्य and सुहृत्तम mark and differentiate Rākshasa's intimacy with Jīvasiddhi, Śakaṭadāsa and Chandanadāsa respectively I 18^{50} प्रणय—attachment, प्रणयिन्—having attachment, attached, hence ननु वक्तव्यं राक्षस एवास्मदङ्गुलिप्रणयी संवृत्तः—I, here have Rākshasa attached to my finger, so to say, that is, Rākshasa will now seek me, he will, of himself, fall into my clutches Compare Ku. V 11—कृतोऽक्षसूत्रप्रणयी तया करः Chāṇakya means to say that the acquisition of Rākshasa's ring paves his way to bring about his surrender In an instant he here forms, in his mind, the entire plan of severing Rākshasa from Malayaketu and securing him, which is detailed in the last three acts of the play. I 18^{50} विस्तर meaning detailed description, should be distinguished from विस्तार signifying expanse; see P. III 3 33, 57. and Ak —विस्तारो...व्यासः स च शब्दस्य विस्तरः I 18^{60} पञ्चवरिसदेसीओ—nearly five years of age, see P. V. 3 67—ईषदसमाप्तौ कल्पदेश्यदेशीयरः. I 18^{60} अववरक m an apartment From it is derived ओरडो in Gujarātī The causal दापित stands for the primary दत्त I 18^{67} Nipunaka is not a garrulous character. He is the least likely to indulge in the trite comparison of पणामणिहुआ कुलवहू विअ in the presence of Chāṇakya whose very ooks are awe-inspiring To me the words seem spurious. So I

propose to omit them. I. 18[89] गृहीतो जयशब्दः—The customary salutation जेदु अज्जो is hailed by Chānakya as an auspicious utterance presaging his triumph. I. 18[105] कुषलाद् भूषणानि प्रतिगृह्य—Chānakya directs Viśvāvasu and his brothers to see him on their way back, for the scheming king-maker wants to trump the ornaments through the first named on Rākshasa without his knowing that they were of Parvataka. In the fictitious letter which is fathered on Rākshasa these ornaments are described as presents from Chandragupta to Rākshasa. I. 18[107] उत्तरोऽयं लेखार्थः—The fictitious letter is given in *act* V. 9^{17-25}.

I. 19. कौलूतः—The king of Kulūta, modern Kulu. The kingdom is on the right bank of the Sutlej, south-east of Kāshmīr and north-east of the Jālandar Doab. It was a flourishing state in the 7th and 8th centuries. It is mentioned by Varāhamihira, Bāna and Yuan-Chwang. मलयनरपतिः सिंहनादः—The territory ruled by Simhanāda (मलयजनपद) lay in the Himālayas between the Rapti and the Gandaki. Its situation is roughly indicated by modern Malebhum in Nepāl. The hill-state of Malayaketu was bounded on the east by मलयदेश, on the south by कुलूत and on the west by काश्मीर. The fictitious letter of the fifth act proposes the partition of the kingdom of Malayaketu by these three states. They must, therefore, be conterminous with it. It is to be presumed that the father of Malayaketu was called पर्वतक, पर्वतेश्वर or शैलेश्वर from his having ruled over पर्वतदेश. Varāhamihira mentions the Pārvatīyas in his Bri. S. The fact of the king of the Pārvatīya being designated मलयकेतु with which the reader is requested to compare विन्ध्यकेतु of Priy. D, induces me to suppose that the Pārvatīyas were an offshoot of the Himālayan Malayas. पारसीकाधिराजः—The Pārasīka country is Persia. It is mentioned by Bāna in Hch. VII—न्हसीय एवान्तरं तुषारगिरिगन्धमादनयोरुत्साहिनः, किष्कुस्तुरुष्कविषयः प्रादेशः पारसीकदेशः शशपदं शकस्थानम्. चित्रगुप्तः प्रमार्ष्टु—Chānakya means that Chitragupta should not thenceforth be anxious about the five Mlechchha kings, for he would speed them off to

the realm of Yama even before the expiration of their full term of life The sentence refers to their untimely and grueful end described in *act V* चित्रगुप्त is the accountant of यम It is his duty to see that no one exceeds the lease of life granted to him or her *Vide* स्थलबिलजलान्तरालविहारिणां प्राणिनामद्यापि चित्रगुप्तेनापरिमृष्टमानत्वादनासादितहिंसः—Yaś II 221 The figure of speech in the last line of the stanza is काव्यलिङ्ग. 1 19[1] सर्व-मनभिव्यक्तमेवास्ताम्—Chānakya changes his mind, as he wants to get the letter written by Śakatadāsa 1. 19[3]. प्रयत्नलिखितानि—inscribed with effort अस्फुट—not graceful In ancient times there was oral teaching and every thing was learnt by rote Paṇḍits knew how to write, but their writing lacked grace and ease 1 19[3]. वत्स श्रोत्रियाक्षराणि०—here and अहो दर्शनीयान्यक्षराणि *infra* are meant to allay the suspicions of the pupil as to why Chānakya got the letter written by another person, 1 194 केनापि stands for the correspondent, कस्यापि for the addressee and स्वयम् for the carrier, that is Siddhārthaka in the present case किमपि refers to the oral clue वाच्यम् is the passive potential participle of the causal of वच् 1 195 The suppression of the name of Chānakya as the author of the letter to be written and the specific mention of Siddhārthaka as its carrier are meant to hoodwink Śakatadāsa बाह्यनामन्—the address on the outer side of a letter, superscription 1. 19[12] मुद्रय—As regards the practice of stamping letters with red chalk (धातुद्रव) and such other material see P.C. VIII 34 1. 19[17] भयसंज्ञां ग्राहयितव्याः—should be made to experience the sense of fear or danger 1 19[17] भयापदेश—manifestation of fear 1 19[20] कर्णे । एवमिव—see the anonymous verse quoted by Vīrarāghava in his commentary on U --अर्थस्त्वेकेन विज्ञेयः पश्चाज्ज्ञाप्यः प्रसंगतः । कर्णे एवमिवेत्युक्त्वा काव्यबन्धे प्रयुज्यते ॥ see also Kātayavema on M I 60 1 19[24] कालपाशिको दण्डपाशिकः —The term दण्डपाशिकः (दण्डपाशा प्रहरणे अस्य, see P. IV 4. 57) denotes the head of the metropolitan police It occurs in Bri Kath I 2 139 The word is also written दाण्डपाशिक. In Pt. II. 2. it is mis-spelt दण्डपाशक and in Bṛi. Kath. I.19.83.95.138.

I41 I85. **दण्डवासिक,** The name proper, of the officer here is **कालपाशिक** for he is inexorable like Yama whose weapon is **काल-पाश** The reading **कालपाशिको दण्डपाशिकश्च** is palpably wrong I I9[30]. **अस्मच्छरीरम्**—The first personal pronoun stands for Chandragupta In the text handed down to us Chānakya instructs Siddhārthaka how he is to effect the rescue of Śakatadāsa from the place of execution, and take him to Rākshasa whom he is enjoined to serve till the enemy are very near Pātaliputra, when he must father the murder of Parvataka on Rākshasa in the manner whispered to him At the place of execution he is to put on an angry scowl and at the same time wink at the executioners with the right eye significantly, who, thereupon, are to fly for their life in terror All this is said and done in the hearing of Śārṅgarava and in his presence, which is contrary to Chānakya's habitual circumspection After this Chānakya issues orders in the name of Chandragupta to impale Śakatadāsa and banish Jīvasiddhi It is putting the cart before the horse Evidently the text is corrupt It has suffered from transposition of speeches. While Siddhārthaka is engaged in stamping the letter by means of the signet ring of Rākshasa, Chāṇakya sends off Śarṅgarava to the head of the metropolitan police with orders to banish Jīvasiddhi and impale Śakatadāsa By this time the letter is stamped and Chānakya in secret tells Siddhārthaka to go to the place of execution, frighten the executioners out of their wits with threatening looks and carry off Śakaṭadāsa safe to Rākshasa, whom he should serve till the right time comes for fathering the guilt of the murder of Parvataka on Rākshasa Agreeably to this the text has been rectified in the foot-note on page I2, to which the attention of the reader is drawn I I9[34] **अज्ज गहीदो** —This incomplete utterance of Śakatadāsa, coming after the speech **अपि नाम दुरात्मा राक्षसो गृह्येत** of Chāṇakya is construed by the latter as prophetic It is an auspicious augury, and Chānakya rejoices at it.

I. 20 **चाणक्काम्मि अकरुणे**—The locative **चाणक्कमि** stands for

the instrumenta , compare , भावे घण्णे पुण्णे त्ति मं भणादि । किं हगे शलावके कोश्टके कुम्भके वा । Mk VIII, where घण्णे does the office of ग्रण्णेण, see Hai V VIII 3 135 द्वितीया-तृतीययोः सप्तमी The Sanskrit pronominal case ending in स्मिन् appears in Prākrit as स्मि, स्सि (Jain Prākrit स्सि or अँसि) and हिं. Of these स्सि and हिं are applied to pronouns and स्मि to nouns and pronouns alike The stanza contains the figure अप्रस्तुतप्रशंसा I 20[15] किं ण जाणादि अज्जो—The interrogative construction is somewhat inappropriate in the mouth of the honey-tongued lapidary I, therefore, propose to read णं जाणादि अज्जो I 20[16] परिहवादो वि महन्तं—the positive महन्तं stands for the comparative I 20[19] उच्चितमवेदमस्मo—There is a sly refer-ence here to the close intimacy of the lapidary with the Mini-ster Rākshasa I 20[?], अपि प्रचीयन्ते—This is the customary greeting to a tradesman; see अनष्टं वैश्यम्. Ap D S. I. 4. 14, 18 The speeches अपि प्रचीयन्ते and अह इं । अज्जस्स प्पसाएण अखण्डिता वणिज्जा are general statements introduc-tory to the particular question which follows I 20[2?] न खलु चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् स्मारयन्ति प्रकृतीः—The cons-truction, though irregular, is sanctioned by usage Compare Bh. XVII 100 ततो जातसिञ्जं शस्त्रमस्मार्यत महिपतिः I 20[29] सारअ-णिसारo—This is apparently a metrical passage turned into prose It is restored to its metrical form at the bottom of page 15. I. 20[37] नन्दस्य अर्थरुचेः—King Nanda is said to have been very avaricious His hoards were valued at ninety-nine crores of gold coins He amassed this fabulous wealth with the ambi-tion of attaining to the rank of a *yaksha* I 20[38], अपरिक्लेश is the opposite of परिक्लेश, one of the varieties of दण्ड (punish-ment) , see वधोऽर्थग्रहणं चैव परिक्लेशस्तथैव च । इति दण्डवि-धानज्ञैर्दण्डोऽपि त्रिविधः स्मृतः ॥ Kām. XVII 9 Harsh mea-sures such as imprisonment, torture &c , come under अपरिक्लेश. I 20[39] अणुगिहीदोह्मि—The lapidary expresses his thankfulness for the non-employment of harsh measures . I 20[46] कीदिसो उण तिणाणं.—This is a proverb, see कृशानुना सह तृणानां कीदृशः

कलहः S H 16 The derivative adjectives कीदृशः and ईदृशः are equivalent to the primitive कः and अयम् They are merely interrogative and demonstrative in signification Compare एतादृशम् II 17[3], तादृशेषु III 25 &c 1 20[53] तत्प्रच्छादनमात्रं दोषमुत्पादयति—Compare प्रस्थितागतौ च निवेदयेत्, अन्यथा ...दोषं भजेत्; Ar 2 36 For संभ्रम in the sense of dismay, panic, see Med 1 20[55] एव्वं इदं—Mark, the wily lapidary says आसीत् and not अरक्ष्यत 1 20[59] वाआच्छलं—The terms छल and वाक्छल are thus defined —वचनविघातोऽर्थविकल्पोपपत्त्या छलम्, तत् त्रिविधं वाक्छलं सामान्यच्छलमुपचारच्छल चेति। अविशेषाभिहितेऽर्थे वक्तुरभिप्रायादर्थान्तरकल्पना वाक्छलम्। Nyā Sū I 2 51 53 Thus वाक्छल may be defined as speaking at cross purposes It may be either intentional or unintentional The former is based on wilful misconstruction The latter is simply a case of ignorant blundering When Chānakya says to Chandandāsa राक्षसस्य गृहजनं गृहेऽभिरक्षसि, he means that he has been sheltering the family of Rākshasa in his house The present अभिरक्षसि denotes the *present perfect continuous* tense Chandanadāsa takes it to denote the *present continuous* and denies the charge, for the family of Rākshasa was not in his house at the time Then Chānakya slyly refers to the flight of the partisans of Nanda leaving their family with others without consulting their wishes, and adds that the concealment of the fact only constitutes a crime Chandanadāsa coolly answers that the family of Rākshasa was in his house at the time of the stampede Thereupon Chānakya accuses him of making conflicting statements This he refutes by saying that it is merely a case of ignorant blundering

I 22 विक्रान्तैर्नयशालिभिः—The instability of sovereign power was instanced by the insurrection of Chandragupta, the defection of Parvataka, the risings on the frontier of Śakas, Yavanas etc , and such other incidents. The potential व्यवस्येत् denotes अनवक्लृप्ति (impossibility); see *P III*, 3 145, There is a fusion (संकर) of समासोक्ति and उपमा in the stanza

I 23 आस्वादितद्विरद.—The present इच्छति stands for the

potential, compare *K* 157 कुमुदिन्यपि दिनकरकरानुरागिणी भवति । कमलिन्यपि शशिकरद्वेषमुज्झति । निशापि वासरेण सह मिश्रतामेति । ज्योत्स्नाप्यन्धकारमनुवर्तते । छायापि प्रदीपाभिमुखमवतिष्ठते । तडिदपि जलदे स्थिरतां व्रजति । जरापि यौवनेन संचारिणी भवति The employment of the present indicative for the imperative and the potential points to the influence of Prākrit on Sanskrit So does also the use of participles for verbal forms The stanza contains the fusion (संकर) of उपमा and अप्रस्तुतप्रशंसा I 23[3] उत्सारणा०—The officers of justice are ordering people to move aside and make way for Jīvasiddhi who is being expelled from the town with disgrace I 23[10] राक्षसकलत्रप्रच्छादनम्— The generic term प्रच्छादन signifies screening a person in the house as also concealing his or her whereabouts.

I 24 परसंवेदन—Surrender or betrayal of another, of pigeon in the case of Śibi and of the family of Rākshasa in the case of Chandanadāsa संवेदन is here equivalent to निवेदन. For Śibi see *Mb III* 130-131, 196 and Kathā VII. 88, 97 I 24[3] अनुभूयतां तर्हि राजकोपः —Chāṇakya means to say that the king will be highly displeased and will punish him severely राजकोप here is contrasted with राजप्रसाद *supra* In no way cowed down, Chandanadāsa defiantly tells Chāṇakya to do his worst *himself*, at which the latter apparently flies into rage and is going to sentence him to death by impalement; but he checks himself midway reserving the sentence of capital punishment to be pronounced by Chandragupta It is on this account tha[illegible] sentence शीघ्रमयं दुष्टवणिक् is left incomplete Chāṇak[illegible] was going to complete it with the words शूलमारोप्यताम् ; co[illegible]e the case of Śakatadāsa *supra*

[illegible] त्यजत्यप्रियवत्०—The prediction here made is literally ve[illegible]d in the seventh act The figure of speech in the stanza before us is अनुमान

I 25[2] प्रविश्य शिष्यः—On his way back from the gaoler's the pupil of Chāṇakya hears, with dismay, of the forced

release of Śakatadāsa by Siddhārthaka and o, the subsequent flight of them So he *hurries* to his preceptor to apprise him of it. 1 25 संभावय—overtake, seize

I 26 दृष्टवीर्यमहिमा—It is the feminine nominative singular of the *bahuvrīhi* base दृष्टवीर्यमहिमन् without a suffix, or with the feminine suffix आ The application of the suffix ई would give the feminine form दृष्टवीर्यमहिम्नी The stanza ये यातां० contains the figure काव्यलिङ्ग 1 26[1] The stage direction प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा—should be distinguished from आकाशे The former is used when a speaker addresses one that is absent as if he were standing in person before him It is used to introduce an apostrophe The latter presumes that the addressee is present behind the stage and within hearing

I 27 On आरण्यक गज see Pāl 1 30 An elephant not herding with others is called एकचर The reading विगाहमानम् is not acceptable, inasmuch as विगाह् I is transitive and requires an object to complete its sense in the active voice विगाह्यमानं—pervaded, penetrated The stanza contains उपमा.

End of Act I

called

Signet Found.

ACT II

ततः प्रविशत्याहितुण्डिकः—On the employment of spies in the guise of यमपट्टिक, आहितुण्डिक etc see Niti. V. चारसमु. The double forms आहितुण्डिक P IV 4 21 and अहितुण्डिक Ak., like दण्डपाशिक and दाण्डपाशिक *supra* are authorised by the rule —संज्ञापूर्वको विधिरनित्यः

II 1 जाणन्ति तन्त०—The stanza serves as a premonition (पताका-स्थानक) presaging the disgrace and downfall of Rākshasa, owing to ill-managed internal affairs, ill-judged external relations and ill-kept counsels as a counsellor of Prince Malayaketu तन्त्रयुक्ति—(1) the application of antitoxical herbs, (2) the art of internal administration, see Niti. V युद्धसमु—स्वमण्डलपालनाभियोगस्तन्त्रम् मण्डल—(1) the magic ring preventing the escape of the spell-bound serpent, see Hch. p 125.- व्यपगमनाशङ्कया रुन्धन् दश दिशः, (2) the zone of friendly, hostile and neutral states, see Kām. VIII. मन्त्र—(1) spells, (2) political schemes. The figure of speech is श्लेष The name जीर्णविष (Poison-proof) is very appropriately given to the snake-charmer, compare the names निपुणक, प्रियंवदक, करभक etc I propose to read ते सप्पणिवे उवअरन्ति (sk ते सर्पनृपानुपचरन्ति) to suit the scheme of the गाथा metre If we accept the reading ते सप्पणराहिवे उवअरन्ति we get the गीति metre, the use of which is extremely rare in plays anterior to the 8th century A.D ii 1[1] भणासि and भणाह (act IV) are present indicative second person singular and plural of भण् with the final अ of the Prākrit root changed to आ ii 1[2] अहं वि अहिणा खेलिदुं इच्छामि—The speaker means that he wants to divert himself with the snake-charmer's exhibition of snake-sports The snake-charmer takes him to mean that he wants to play with snakes in person; and he puts him off with the words णं खेलदि जेव० This is speaking at cross purposes inten-

tionally. II 3[8] राजकुल n — The royal household, the king's household, that is, the household of Prince Malayaketu II 3[8]. जितकाशी (जितेन जयेन काशते इति) compare—मत्तकाशिनी. II.15 अमन्तोसहि॰—This is apparently verse turned into prose. It is restored to its original metrical form in the text at the bottom of the page. Its sanskrit rendering is as follows:—नौषधिकुशलो व्यालग्राही मत्तो मतङ्गजारोहो। जितकाशी राजकुलसेवक इति च विनाशमनुभवन्ति ॥ Construe नौषधिकुशल इति व्यालग्राही मत्त इति मतङ्गजारोहो जितकाशीति राजकुलसेवकश्च विनाशमनुभवन्ति। Here इति Shows हेतु नौषधिकुशल, like नशयान Act I is a नञ्-समास The figure of speech is दीपक.

II 2 कौटिल्यधीरज्जु॰—The verse bears the same import as the prose that goes before it. This is what Mallinātha calls भङ्ग्यन्तर कथन; see com on Śi 3 13—प्रायेणैकार्थमप्यनेकं श्लोकसूक्तिविशेषलाभाल्लिखन्ति कवयः This is indulged in by Śrīharsha in his N to such an extent that it becomes tiresome. The plural उपायहस्तैः indicates plurality of statesmanly tactics The figure of speech is रूपक.

II 3 विरुद्धयोर्भृशमिव॰ — The word वशा is used in a variety of senses, see Med. To restrict the sense गज is added to it Hence there is no एकार्थतादोष here, see Kāvāl Sū II 2 12. न विशेषश्चेत्—The figure of speech is उपमा.

II.3[14] ततः प्रविशति॰ --Here the word सपरिजनः should be supplied There are similar omissions in the stage directions of the fourth and fifth acts announcing the entrance of Malayaketu This is evident from the stage direction प्रियंवदकः सपरिजनो निष्क्रान्तः succeeding in the second, कञ्चुकी सपरिजनो निष्क्रान्तः in the fourth and सपरिजनो निष्क्रान्तो मलयकेतुः in the fifth act

II 4 वृष्णीनामिव॰—On the legend of the extermination of the Yādavas see Mb. XVI. There is a union (संसृष्टि) of the figures उपमा and अतिशयोक्ति.

II. 5, नेदं विस्मृतभक्तिना॰—The complex sentence may be construed as under:—स्वर्गगतोऽपि देवः शात्रववधेनाराधितः स्यादिति

(कृत्वा) परदास्यमेत्य नीतावत्यर्थं (च) निपुणं (च) मयेदं मनो दीयते There are four adjuncts of मया namely (1) न विस्मृतभक्तिना, (2) न विषयव्यासङ्गमूढात्मन (3 न प्राणप्रच्युतिभीरुणा and (4) नात्मप्रतिष्ठार्थिना where the gative particle standing apart conveys the same sense as one mpounded to form नञ् समास: For शात्रव (शत्रुरेव शात्रवः) derived from शत्रु with the स्वार्थ suffix अ, see P V. 4 38 The Stage direction आकाशमवलोकयन् too introduces an apostrophe, as does प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा

II 6 आनन्दहेतुमपि०—On गन्धगज (गन्धप्रधानो गजः Madhym comp) see Pal यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥ It is the strong scent of the ichoral exudation from his temples that puts to flight other elephants The figure of speech is उपमा

II 7 काशप्रभवकुसुम—The blossoms which the Kāśa plant bears Compare III 24—तमालप्रभवकिसलय The stanza पृथिव्यां किं०—contains the fusion (संकर) of उपमा and अर्थान्तरन्यास II 7² मया तावत् सुहृत्तमस्य०—Here we have an enumeration of the measures taken by Rākshasa to avenge the death of Nanda II 7⁷ तत्संहातभेदन—causing disunion in the ranks of the enemy, particularly between Chānakya and Chandragupta

II 8. इष्टात्मज· सपदि०—There is a union (संसृष्टि) of परिकर, उपमा and रूपक

II 9 धर्मो मौर्ये इव क्रमेण नगरे नीतः प्रतिष्ठां मयि—At first the people of Pātaliputra were not well-affected towards Chandragupta But Chānakya won them over by removing the grounds of disaffection one after another, and made the new king secure This is implied by क्रमेण in verse The figure of speech in the stanza कामं नन्दमिव०—is उपमा II 9⁶ मद्विज्ञापनां मानयितुमर्हत्यार्यः — This *request proper of Malayaketu* is missing in the text as it stands It should have been stated in the succeeding sentence to recover the missing portion, I drop कुमारेण as shown below in the text.

II 10 **न तावन्निर्वीर्यैः**—*Sugānga* was the name of the Royal Palace in Pātaliputra It commanded a beautiful view of the Ganges, hence the name Compare **सुयामुन** S. V 6 With **हेमाङ्गं सिंहासनम्** compare **हेमाङ्गो रथः** Rām III 49 19 II 10[8] **ज्ञायतां कोऽस्मद्दर्शनार्थी०** –Rākshasa was anxiously waiting for news from Pātaliputra, expecting Virādhagupta every moment

II 10[18] **प्रथममेव सर्पदर्शनम्**–The Minister was interviewed by the Chamberlain just before Snakes were not the first thing to meet his sight So I propose to drop **प्रथममेव**. The sight of snakes, as also that of **क्षपणक** (IV 16°) is inauspicious *at all times* II 10[21] **एसो खु दे दंसणफलेण अमच्चो०** as Priyamvadaka says this, he offers something to the snake-charmer which the latter politely declines

II. 11. **पाऊण णिरवसेसं०**—the parable of the bee suggests that the information which the roving spy gives, having cleverly learnt all the gossip of Pushpapura, serves the purpose of the uninformed **पाऊण**, From **पा** p 1; signifies (1) having sucked and (2) having learnt Compare Kām. XIII 27,50 **जगतां मतं पिबन्तः, जगतां मतानि समापिबन्त** The word **रस**, from **रस्** p 1 to taste or to sound, means (1) juice or (2) gossip The root **उद्गॄ** p 6, signifies (1) to eject or (2) to utter **भमरो** is a term equally applicable to the wandering bee and the roving spy etymologically Lastly, the Prākrit word **अण्ण** is a derivative of Sanskrit **अन्य** (another) as well as **अज्ञ** (ignorant) The *double entendre* reminds Rākshasa of the fact that the poet snake-charmer must be his spy Virādhagupta in disguise **कुणइ** is related to Vedic **कृणोति** There is a fusion (**संकर**) of **श्लेष** and **अप्रस्तुतप्रशंसा** here.

II 12 **वामां बाहुलतां०**—The figure of speech in this stanza is **स्वभावोक्ति**

II. 12[2]. **अये विराध**—The Minister, at the sight of his friend Virādhagupta, so far forgets himself, that he calls him by his name in the presence of Priyamvadaka from whom it is to be concealed When he half utters it, he perceives his mistake.

Thereupon, turning to Priyamvadaka, he tells him that he does not want him as he wishes to amuse himself with snake-sports. But, in his hurry to get the coast clear, he commits another mistake. The snake-charmer was called in apparently to hear his bardic recitals. Oblivious of this he says that he is going to have snake-sports for which he had, as he said, no curiosity. All this is due to an excited temperament. Later on when he hears of the rescue of Śakaṭadāsa from impalement, he is beside himself with joy so far, that he calls Virādhagupta by his name in the presence of this self same Priyamvadaka and asks him how Śakaṭadāsa escaped his doom. ii. 12^{2} **इत्यर्धोक्ते विरूढस्मृतिः**— This is the stage direction of T. Compare with it **इत्यर्धोक्ते लज्जां नाटयन्** in the 4th and the 7th and **इत्यर्धोक्ते सभयमधोमुखस्तिष्ठति** in the fifth act of the play. The last term **विरूढस्मृतिः** has been wantonly changed to **विरूढश्मश्रुः**, **विरूढश्मश्रो** and **प्ररूढश्मश्रुः** in manuscripts and interpolated in the text with or without **न** or **ननु** to head it. ii. 12^{15} **वर्णय**—Describe at length, give a detailed account.

ii. 12^{18} **चन्द्रगुप्तस्य नगरप्रवेशात् प्रभृति०**—Rākshasa wants to have a detailed account of the doings of Dāruvarman and other secret agents of his. Now the story of Dāruvarman who heads the list is intimately and inseparably connected with the entry of Chandragupta in the palace of Nanda (**नन्दभवनप्रवेश**). It has nothing to do with his entry in the town of Pātaliputra (**नगरप्रवेश**) which had taken place very early. So I read **नन्दभवनप्रवेशात्** in place of **नगरप्रवेशात्** in the text.

ii. 12^{20} **अस्ति तावच्छक०**—Before we come to the sentence proper **चाणक्येनाहूयाभि......सूत्रधाराः** seven locative absolute phrases intervene. Of these the first runs as follows :— **अस्ति तावच्छकयवन.........बलैरुदधिभिरिव.........समन्तादुपरुद्धं कुसुमपुरमवलोक्य......सुरङ्गामेत्योपक्रान्ते.........सर्वार्थसिद्धौ** It contains a reference to the seige of Pātaliputra by Chandragupta and his ally. At the mention of it Rākshasa mistaking the words **अस्ति उपरुद्धम्** to denote the present, gets very much excited and in-

terrupts Virādhagupta with the fiery speech **आः मयि स्थिते...... येषामभीष्टं यशः**, and, when gently corrected, gives vent to the lament **कथम् । वृत्तामिदम् ......राक्षासानां सहस्रम् ॥** The spy uses **अस्ति** merely as an expletive standing by itself Rākshasa takes **अस्ति उपरुद्धम्** together in the sense of **उपरुध्यते.**

ii. 12[20] **शकयवनाकिरात०**—The Śakas are the Scythians whose inroads began in the first century B C Their abode **शकस्थान,** modern Seistan in Afganistan, is mentioned by Bāṇa in his Hch. The Yavanas are the Bactrian Greeks who ruled the Punjab in the second century B C. The Kirātas were the wild tribes inhabiting the hilly tracts near Kumaon and Nepal The Kāmbojas dwelt in the Hindukoosh The Pārasīkas were the Zoroastrian immigrants of the Kunnar valley The Bāhlīkas were the ancient inhabitants of Bactria or Bulkh The synchronism of these races with Chandragupta is not warranted by history.

ii 12[23] **आः मयि स्थिते कः**—The author uses **उपरोत्स्याति** to denote **अद्यतनभाविष्य;** see. P. III 3 135.

II.13 The text reads **क्षिप्रमिदानीम्--प्राकारं परितः शरासनधरैः क्षिप्रं परिक्रम्यताम्** Here there is a repetition of **क्षिप्रम्** which is jarring to the ear The rendering of the first **क्षिप्रम्** by **तत्क्षणम्** and of the second by **त्वरितपदम्** removes the tautology but the clumsy repetition remains I suspect that the text is corrupt, and I propose to rectify it by reading **वप्रं परिक्रम्यताम्** in the verse Compare **वृक्षं परि विद्योतते विद्युत्**

ii. 14[1] **ततः समन्तादुपरुद्धं कुसुमपुरम्**—These words are redundant; for **अवलोक्य** is syntactically connected with **कुसुमपुरम्** of the last-but-one incomplete speech, of Virādhagupta, as the present incomplete speech is with the next-but-one.

ii 14[2] **वैशस** n. hardship, suffering, see Māl. IX **-धिगुच्छ्सित-वैशसम्** ii 14[4] **जयघोषणाव्याघातादिसाहसानुमितान्तर्नगरवासिषु** is a Bahuvrīhi compound going with **युष्मासु**. Here **अनुमित** is elliptically used for **अनुमितभक्ति**. ii.14[5] **नन्दराज्यप्रत्यानयन**—the restoration of Sarvārthasiddhi.

II. 15 **कर्णेनेव विषाङ्गनैक०**—On the acquisition of the Śakti by Karna, its virtue and the death of Ghatotkacha by it, see the following note of Tārānātha—**सहजकवचकुण्डलादानेन एकपुरुषघातिनी शक्तिरिन्द्रेण कर्णाय दत्तेति वनपर्वोक्ता रात्रियुद्धेऽतिविक्रममाणो घटोत्कचोऽन्यास्त्रेणावार्यतया तयैव शक्त्या कर्णेन हत इति द्रोणपर्वोक्ता कथा चात्रानुसंधेया**; see also Mb VII 181 which describes the joy of Krishna, who had victimized Ghaṭotkacha to save Arjuna The stanza is quoted in Alan Kau. as an instance of **समस्तवस्तुविषया सावयवा उपमा**

ii 15[1] **कामचारः (कामिन चारः)**—a freak (**स्वेच्छाचार**). ii 15[9] **तोरण** is described as **बहिर्द्वारालंकारदारुबन्ध** in the Tilaka on Rām. V.10. ii 15[28] **उपवाह्य** should be distinguished from **सांनाह्य**. ii.15[33] **शृङ्खल** m n or **शृङ्खला** is the griddle worn by males; see Ak. It is used by Bāṇa in Hch P 121 and in K. P. 119 in this sense. The goad with a pointed hook (**अङ्कुश**) and the staff with a tapering blade inside it (**दण्ड** or **तोत्र**) were the instrumnets with which they managed an elephant; see Pal IV 30 57 ii 15[36] **जघनाभिघात**—Here **पूर्वजघन** is meant Amarasimha speaks of an elephant's **पूर्वजङ्घा** ii 15[43] **अनर्थद्वयम्**—The deaths of Varvaraka and Vairodhaka served no political purpose (**अर्थ**) ii 15[44] **लोष्टघातं हतः**—note the namul construction, for which see P. III. 4,37,45. ii. 15[51] **योग** signifies means of causing secret death, see Hch. 4--**योगं स्वप्नेऽपिनेच्छन्ति**, K.p. 55--**मुनीनां योगसाधनम्**, As. S. Sū--**विविधान् कुर्वते योगान्** In Kathā. 19 84 we come across **प्रतियोग** (means to counteract **योग**), in Mb. XII. 59.42 we meet with **चूर्णयोग** (means of causing secret death in the form of a powder), and in Dk p 226-227 we read of **योगनारी** and **योगाङ्गना** a female homicidal agent). As regards the discolouration of a liquid by poison see Pal. 2. 6.—**काली तु यदि गौरस्य छाया श्यामाथ वा भवेत् । गौरी कालस्य वा छाया तज्जलं विषदूषितम् ॥ स्नेहः कालस्तु भवति हरिता दृश्यते सुरा । श्यामं च जायते दुग्धं विवर्णं च जलं भवेत् ॥ उपनीतं यदा तोयं नीलं पश्येन्नराधिपः । विषोपसृष्टमित्येवं धीरस्तदुपलक्षयेत् ॥**; Susr. K.—**द्रवद्रव्येषु सर्वेषु क्षीरमद्योदकादिषु । भवन्ति विविधा राज्यः फेनबुद्बुदजन्म च ॥**;

and Kām. VII 19-20— छायातिरिक्ता हीना वा स्याद्रसे विषदूषिते । दृश्यते राजिरूर्ध्वा च फेनमण्डलमेव च ॥. ii.15[52] The reading कनकभाजनस्य वर्णान्तरगमनम् ascribes the discolouration to the golden bowl, about which see Kām 7 24 — लोहानां च मणीनां च मलपङ्कोपदिग्धता । प्रभावस्नेहगुरुता वर्णस्पर्शवधस्तथा ॥ and V V. 3 80—मणिलोहमयानां च पात्राणां मलदिग्धता । वर्णरागप्रभास्पर्शगौरवस्नेहसंक्षयः ॥ ii 15[56] शयनाधिकृत—The officer of the sleeping palace ii 15[62] विचित्रवध or चित्रवध is capital punishment by torture Therein the victim is sometimes crushed to death by an elephant, see Dk. p 67, cut off limb by limb, see Māl 8 115 etc

II. 16 कन्या तस्य०—The stanza is quoted in Alaṅ. Kau. as an instance of the figure विषम.

II. 17 प्रारभ्यते न०—Guided by the presence of अपरित्याज्यम् in the preceding and its emphatic repetition in the succeeding speech, I have given preference to the reading प्रारब्धमुत्तमगुणा न परित्यजन्ति, over प्रारब्धमुत्तमगुणास्त्वमिवोद्वहन्ति.

ii. 17[1] प्रारब्धमपरि.........प्रत्यक्षं भवतः—Rākshasa accepts the maxim of Virādhagupta He does not give up what he has undertaken. Virādhagupta knows it So he calls him to bear witness to it ii 17[3] एभ्य एतादृशं भवति—Here एतादृशम् is equal to एतद्; see the note on कीदृशः and ईदृशः in act I *supra* . ii. 17[8] न निष्परिग्रहं०—The term परिग्रह m. signifies wife and family as well as property.

II . 19 स्वस्मिन्--परिहृत०—construe as under:—यस्य तव एकमपि नीति बीजं स्वस्मिन् अयशः परिहृतम् अस्मासु च पातितम् अर्धराज्यहरः (च) घातित (इति) बहुफलतामेति We have thus to supply इति explaining बहुफलता by the enumeration of the results of the sentence of Jīvasiddhi's banishment.

ii. 19[4] On the variant अयुक्तरूपः (परिपूर्णतयायुक्तः) see P. V. 3 66, compare वत्सरूपा Hch p 225 ii 19[7] The passive potential participle साधयितव्यः is equal to साध्येत.

II. 20 अस्माभिरमु० and. II. 21 युष्माभिरमु०—In the first case

we may, for the sake of clearness, put a comma before, and in the second, after **न**.

II 21^{2} **एतदुपलभ्य०**—The demonstrative pronoun **एतद्** stands for **एभ्य एतादृशं भवतीत्यन्वेषणम्**. II 21^{4} **नन्वयुक्ततरः सुहृद्द्रोहः**—*Vide* the following stanza ascribed to Vyāsa :—**मित्रद्रुहः कृतघ्नस्य स्त्रीघ्नस्य पिशुनस्य च । चतुर्णां वयमेतेषां निष्कृतिं नैव शुश्रुम** ॥ II 21^{9} **गृहीतसारः** (from **सार** n. wealth) compare **गामात्तसाराम्**—R v 26.

II. 22 **दृष्ट्वा मौर्य०**—The stanza contains the figure **उपमा** **आघाततूर्य** m.n.—musical instruments proclaiming the execution (**आघात**) of a person

II 23 **अक्षीणभक्तिः०**—There is a fusion (**संकर**) of **विभावना** and **काव्यलिङ्ग** here **प्रमाण** n measure or mark (of eminence)

II 23^{10} **कामम्** expresses *admission*; see As. and compare Mv I—**कामं शत्रुरिति वध्यः स्यात्**. II 23^{14} **इमाए मुद्दाए मुद्दिअ**—This is a sly attempt of Siddhārthaka to draw the attention of Rākshasa to the signet ring which he proposes to make over to him agreeably to the instructions of Chānakya. II. 23^{23} **ब्राह्मणी**—a Brāhmana wife *Vide* K p 73 —**शुकनासस्यापि ज्येष्ठायां ब्राह्मण्यां.........तनयो जात**. II 22^{29} **अमच्च किं एत्थ जुज्जदि**—Siddhārthaka puts this question to Rākshasa to draw him out. II.23^{36} **स्वाधिकारे वर्तितव्यम्**—He means ministerial correspondence by **स्वाधिकार**.

II 23^{51} **अपि क्षमन्तेऽस्मदुपजापं प्रकृतय** —Here the manuscripts read **चन्द्रगुप्तप्रकृतय**. and **प्रकृतिस्था अमात्यादय** But the machinations of Chāṇakya are as much directed against king Chandragupta as against the other members of the body politic, and the first instance of their success which the spy relates to Rākshasa is that of king Chandragupta being much displeased with Chānakya So the readings are inadmissible The qualified statement is made general by reading **प्रकृतय** to suit the context

II 23^{53} **ननु प्रकाशमवगमस्यते**—Here **ननु** expresses certainty (**अवधारण**) II 23^{62} **कार्यं.........करभकहस्तेन संदेष्टव्यम्**—Here **हस्तेन** denotes agency or channel of communication II 23^{59} **वैतालि-**

कव्यञ्जनः (वैतालिकस्येव व्यञ्जनं यस्य) is व्यधिकरणबहुव्रीहि; see Kāvyāl Sū. v 2.

ii 23[65] The name स्तनकलश is unusual and inappropriate in the case of a person of the male sex I propose to read स्तवकलश.

The variant अलंकारसंजोआ, which is equivalent to आभरणसंजोआ of Māl VI 83 signifies *necklaces*; see Chāru P 19—णाणापट्टणसमागदेहिं णेअमेहिं मुत्तआ संवाइअन्ति। संओजअन्ति अ हारप्पआराणि।.........सुवण्णआरा अलंकारप्पआराणि आदरेण जोअअन्ति. The word अलंकारसंयोग occurs in Nāt Śā 24 39.

ii 23[65] ता पच्चक्खीकरेदु अमच्चो—Here the object of the transitive verb पच्चक्खीकरेदु is missing I suspect ता is a clerical error for ते (Sk. तान्)) It is a common mistake in manuscripts gaining perpetuity in print *Vide* Bh III 101 मित्रामित्रसमानतातिविमला चिन्तातिशून्यालये.........योगी सुखं तिष्ठति॥ which should be मित्रा.........चिन्तेति.........तिष्ठति; Mk 8 172-गोणा मले which should be गोणा मला; and Si XIII 24. तदेति which should be तदाति

ii. 23[68] परितोष्य विक्रेतारं०—apparently Viśvāvasu only has been employed by Chāṇakya to sell the ornaments to Rākshasa.

II 24 मौर्यस्तेजस्वि०—For अन्तर of the compound लब्धान्तरा in the sense of छिद्र (a failing or weak point) see Med The imperiousness of Chandragupta and the arrogance of Chāṇakya are the failings referred to The figure of speech is अनुमान

END OF ACT II

called

Rākshasa's Plots.

ACT III.

III. 1 विषयs or इन्द्रियार्थs are five in number, namely रूप, रस, शब्द, स्पर्श and गन्ध The term अर्थ in स्वार्थ stands for इन्द्रियार्थ. The *karanas* are the organs of sense, and the *angas* are the organs of action. आत्मलाभ here means *one's gains* and not *birth*. For how can तृष्णा be said to observe sensuous object first and then to come into existence? अवबोधक्रियाः हताः signifies literally, 'The operations of cognition are impaired or stopped.' iii 1[2] कौमुदीमहोत्सव—This festival was held on the full-Moon day of the month of Kārttika कुमुद denotes a night lotus. It blooms luxuriantly in the Śarad season The month of Kārttika in particular is favourable to the blossoming of *Kumuda* flowers. In the Saṁketa on Hch p 66 --Śankara interprets कुमुदमयकाल by कार्त्तिकादि. The month is on that account called कौमुद, see Vai — कार्त्तिके स्यात् कार्त्तिकिको बाहुलः शेषकौमुदौ. After it the Kārttika full-Moon festival is named कौमुदी; कौमुदी कार्त्तिकोत्सवे—Tri S 541; also Samketa on Hch. 66—कौमुदी कार्त्तिकी ज्योत्स्ना. In Kām S. the Kaumudi festival of the full-Moon of Kārttika is distinguished from the Āśvayujī festival of the full-Moon of Āśvina Vātsyāyana gives the names कौमुदी and कौमुदीजागर to it It was a night of moonlight promenade and merry-making. That the festival fell on the full-Moon of Kārttika is proved beyond doubt by the reference to the awakening of Vishṇu in III. 20. iii,15 उपोद्घात means *recital*, *mention*, see Ak—उपोद्घात उदाहारः, see also Jagaddhara on Ve 1. उपोद्घात उक्तिः.

III 2 The employment of सिंहाङ्कासन for सिंहासन involves अवाच्यवचनदोष, to remove which one has to resort to लक्षणा- The case may be stated and explained away thus in the words o Mallinātha—सिंहशब्दाङ्कत्वमासनशब्दस्यैव न तु संज्ञिनस्तदर्थस्य। इति शब्दपरस्यासनशब्दस्यार्थगतत्वेनाप्रयोज्यस्य प्रयोगादवाच्यवचनाख्यो

दोषः । अत्र सिंहशब्दविशेषितेनासनशब्देन शब्दपरेण धरण्या धारणयोग्यः सिंहासनार्थो लक्ष्यते । इति समाधानं कथंचित् संपाद्यम् । see Malli. on Me. 42. Ki XVII 44. and Si. I 42 There is a union (संसृष्टि) of समासोक्ति and उत्प्रेक्षा in the stanza

III 3. The double meanings may be noted. विश्रब्ध–(1) trusty (2) firm. In the latter sense compare *Gujarāti* सब्धूं अङ्ग–(1) members of the body-politic, (2) members of the human body. विषमपथिन् (1) a critical situation; (2) a rugged path. दम्य (1) a novice to be trained, (2) a young bull to be broken. स्खल् signifies stumbling, moral as well as physical There is an implication (ध्वनि) of the figure रूपक here developed by the double entendre noted above

III 4 In the second line of the stanza क्षितिपतिः is to be taken to mean क्षितिपतिशब्दः as noted by Prof Tārānātha The figure of speech here is अप्रस्तुतप्रशंसा. iii.4[1] आत्मवत्=आत्मसंपन्न; for आत्मसंपद् see Kām, I. 4 23, 24 15 19,

III 5 लब्धप्रसरा (लब्धः प्रसरः प्रणयः यया) who has received affectionate solicitations (from many quarters), much courted. For प्रसर in the sense of प्रणय see As. XI 13- -प्रसरस्तु सङ्गरे प्रणये जने ; and compare T M 17 उपालब्धस्येव लब्धप्रसरया श्रिया. The stanza contains उपमा iii. 5[2] स...... पातकमिव– Compare A. P 168.25—अनृते च समुत्कर्षो राजगामि च पैशुनम् । गुरोश्चालीकनिर्बन्धः समानं ब्रह्महत्यया ॥.

III. 6 अङ्कुश m –a curb स्वातन्त्र्येभ्यः–independent actions

III. 7 शनैः modifies स्यन्दन्ते. श्येतभूताः–made white (श्येत adj.) सारस—a swan विकच (कच् to shine)—bright; नभस्तः— The suffix तस् here denotes the locative relation, not the ablative; see P. v. 3. 14—इतराभ्योऽपि दृश्यन्ते . and compare Si XVI. 77— नियतं दधते च चित्रकैरवियोग पृथुगण्डशैलत. The phrase दशदिशः is a conventionalism. The quarters under observation are eight only in the present case The stanza contains उपमा. The readings श्यानीभूताः, शान्ता भूताः &c , do not help us in the comparison of the quarters and rivers in autumn They are practically useless. The conjectural emendation श्येतीभूताः सितजलधरच्छेद-

पुलिनैः brings the comparison into bold relief. The confusion of त and न, the transference of the left hand vertical to the right hand side, its elision and the addition of an *anusvāra* mark in old manuscripts account for the corruptions

III 8 उद्वृत्त–(1) overflowing the banks, flooded , (2) gone astray. स्थितिपथ—(1) proper channel , (2) line of propriety ;. अवनति—(1) stooping , (2) bowing In the last line कृतः signifies शिक्षितः (taught) , see Bhāguri—शिक्षिते कृतमर्थवत्—quoted in P. Cham. and com on D K 72. Compare Ki II. 33—सुकृतः (सदभ्यस्तः Mallinātha) , compare also कृतास्त्र, कृतपुङ्ख, कृतविद्य, कृतशिल्प, कृतहस्त &c There is a fusion (संकर) of श्लेष, उपमा and उत्प्रेक्षा.

III 9 The dark look of the stream made turbid in the rainy season is represented as the angry scowl of the river-goddess resenting the love which the ocean-god professed to other rivers. At the close of the rainy season the Ganges shrinks in volume , and this is figuratively spoken of as pining away in a sullenness The river resumes its proper course in *śarad* and with a placid stream flows down to the ocean The season is on that account poetically described as restoring good feeling between the cross lovers. The root नी is one of those that take an *akathita* object in addition to the direct object ; see P. I. 4.51. There is a fusion (संकर) of उपमा and श्लेष here

iii 9[2] अथास्मद्वचना—The particle अथ here introduces a question

III. 10 For धूर्त in the sense of विट see Med. The quarter where courtesans live is वेश Hence वेशनारी means a courtesan. स्वामिनः, derived from स्व (wealth) according to P. V. 2 126—स्वामिन्नैश्वर्ये , here signifies *rich persons* पार्वणविधि—celebration of the festival

iii 10[1] एवमेतत् । एवमिदम् —That the *Kaumudī* festival is not celebrated in Kusumapura is on this account—The chamberlain stops here, hesitating to give out the reason Repeatedly urged to do it in an angry and imperative tone he gives it—प्रतिषिद्धः कौमुदीमहोत्सवः . In the two incomplete speeches एतद् and

इदम् stand for the statement अप्रवृत्तकौमुदीमहोत्सवमद्यापि कुसुमपुरम् of the foregoing speech, and एवम् states the reason why, in reply to the interrogative कथम्.

III 11 कृतागस् usually means *one who has committed a wrong* (कृतमागो येन). It here signifies *one who has been wronged* (कृतमागो यस्य). Note how in the latter half of the stanza the author does not enter into the details of the comparison. He does it on purpose to avoid अमङ्गलाश्लील.

III 12 The reading कुसचिवदृष्ट० appears to be a blunder. For in I 22, Chānakya calls the ministers of Nanda विक्रान्त, नयशालिन् and सुसचिव, and of Rākshasa he has a high opinion. So I read सचिवविमृष्ट०.

III 13 The particles किल and नाम respectively express निश्चय and स्मरण. The reading भेदकुशलोऽस्त्वेष is to be rejected, because of गर्भवाक्यता. The stanza is quoted in Kā to illustrate अर्थशास्त्रनैपुण्य with the reading मत्कृत्यैः, which deserves to be noted.

III. 14 उन्मुखदर्शन and अपलपन express deference and flattery अपलपन is the same as अपलाप for which see Med—अपलापः प्रेमण्यपह्नवे Compare Gujarati अलावड्डुं Amarasimha gives श्ववृत्ति as a synonym of सेवा. See also Ms IV 6—सेवा श्ववृत्तिराख्याता. Note how much the speaker dreads the wrath of the king on the one hand and the displeasure of the minister on the other.

III. 15 Cowdung cakes, *kuśa* grass and sacrificial sticks mark out Chāṇakya for a śrotriya, and the mention of pupils shows that he was a great teacher. गोमय, primarily meaning cowdung, by लक्षणा here signifies cakes of dried up cowdung The figure of speech is स्वभावोक्ति.

III. 16 Taken in continuation of the preceding sentence the stanza स्तुवन्त्यश्रान्ता० illustrates the figure अर्थान्तरन्यास.

III. 17 In the stanza यो नन्दमौर्य० the attributes which properly belong to धाम्ना are transferred to यः If we strictly observe the canons of rhetoric, we should read प्रगृहीतलोकेनास्तोदयौ प्रदिशताप्रतिभिन्नकालम्, or some such thing There is a fusion

(संकर) of यथासंख्य and व्यतिरेक. iii. 17[3]—आर्य प्रणतिसंभ्रम०—This speech of the chamberlain is illustrative of euphemisms mentioned in the previous stanza iii 17[4] अकृतक्रियान्तरायम् is evidently a flattering compliment of the speaker

III.18 नन्दैर्वियुक्त०—Bad rulers duly punished, a good prince duly rewarded and a mighty empire endowed with a mighty ruler are the three sources of gratification सदृशपार्थिव means सिंहसदृशपार्थिव here, and गुण means उत्कर्ष, for which see Mallinātha on Ki.X 25—गुणमहतां महते गुणाय योगः . The figure of speech is समुच्चय.

III 19 नैकरागस्फुरितमणि—Pearls shining with varying brilliancy For राग in the sense of brilliancy (त्विष्) see Vai —रागोऽनुरागे लाक्षादौ त्विषि. आगत्यागत्य—The repetition expresses नित्यत्व ; see P VIII. 1 4. The particle आ denotes अभिविधि in the first and मर्यादा in the second instance ; see P II 1 13

iii. 19[7] कौमुदीमहोत्सवप्रतिषेधस्य०—Chandragupta was going to complete the speech by adding विज्ञापयितुम्. But the interruption of Chāṇakya gives it a different turn by connecting it with उपालब्धुम् . In either case the connective is इति, which I have supplied on conjecture iii 19[10] विज्ञापनीयानाम्..... शिष्येण—The plural indicates the dignity and importance that the speaker arrogates to himself. iii 19[12] न कदाचिदप्यार्यस्य निष्प्रयोजना प्रवृत्तिरस्ति—Chāṇakya catches hold of this statement , and pompously adds न प्रयोजनमन्तरा चाणक्यः स्वप्नेऽपि चेष्टते . iii.19[13] The clause इत्यस्ति नः प्रश्नावकाशः , coming between, interferes with the natural and logical arrangement . अतः प्रयोजनशुश्रूषा मां मुखरयति which looks more polite and proper, makes the clause under comment redundant I, therefore, omit it iii 19[17] इह खल्वर्थ०—Not only does Chāṇakya withhold the explanation demanded by Chandragupta, but he actually cuts him with a direct insult iii 19[20] नेपथ्ये वैतालिकौ—These bards are not the paid panegyrists of the court, but itinerant rhapsodists living on the bounties of kings ; see U प्रस्ता०—सूत्र०—एहि । राजद्वारमेव स्वजातिसमयेनोपतिष्ठावः । नटः—तेन हि निरूपयतु सुपरिशुद्धामुपस्थानस्तोत्र-

पद्धातिं भावः ॥ . The bestowal of the largess is otherwise not accountable.

III. 20 आकाशं काशपुष्प०— The *Kāśa* grass 'grows from ten to fifteen feet high, and the base of the flower is surrounded with an immense quantity of bright silver-coloured wool which whitens all the fields' अभिभवता like जयति and others given by Dandin in K D. II. 59 65 implies सादृश्य (similarity). क्लिश्नती from क्लिशू P. 9, to hurt, impair, discolour, means *discolouring, whitening* For the comparison of कपाल and कुमुद see Ki. XII 24 The traditional reading in the last line is हरतु तनुरिव क्लेशमैशी शरद्वः. This is not warranted by Pānini who requires that इव should *immediately* come after उपमान According to him the text should read हरतु शरदिव क्लेशमैशी तनुर्वः ; for शरद् is उपमान, ऐशी तनुः being उपमेय. I accept this change on the ground of perspicuity What mess the displacement has caused may be seen elsewhere. The transposition of शरद् and तनुः has its parallel in the interchange of काकु and रेखा in P R VI 30—सरसमधुरकाकुस्वीकृता कापि रेखा—which should be read सरसमधुररेखास्वीकृता कापि काकुः. The stanza under notice invokes Śiva for protection as its sequel does Vishnu This is clear from the next speech of Chāṇakya प्रथमं तावद्विशिष्टदेवतास्तुतिरूपेण शरद्गुणप्रख्यापनम्. Hence ऐशी तनुः becomes उपमेय, whereas शरद् is introduced as उपमेय. It hardly remains to be said that the figure is उपमा,

III 21 आकेकर is derived from केकर (squinting) आकेकरा दृष्टि is thus defined—दृष्टिराकेकरा किञ्चित्स्फुटापाङ्गे प्रसारिता, मीलितार्धपुटालोके ताराव्यावर्तनोत्तरा. Its scope is defined as under—आकेकरा दुरालोके विच्छेदप्रेक्षितेषु च—Nāt śā. VIII. 88. Since आकेकर itself signifies looking somewhat obliquely, जिह्म is rendered by *dim, weak*, see Med. and compare Ki. I 46—दीप्तिसंहारजिह्मम्, and Nāg. V. 63.—व्याजिह्मारत्नात्विषः. By रत्नदीप the Poet means the jewels (नागमणि) on the hoods shining like lamps The stanza is quoted by Vāgbhaṭṭa in his Kāvyā-

nuśāsana as an instance of भावशान्ति The figure of speech is स्वभावोक्ति.

III 22 The panegyrist Stavakalaśa who is a friend and agent of Rākshasa, recites this stanza and the next to incite Chandragupta. सत्त्व means that energy which never flags but carries everything before it, see Com on Kām. I 15—सत्त्वं प्रारब्धनिर्वहणाख्यम् Mallinātha renders it by उत्साह ; see Com. on Ki. XVII 15. The term मदसलिलमुच् means (1) running over with the flow of pride, that is, haughty, and (2) running over with the flow of ichoral exudation, that is, high-spirited ईश्वर signifies (1) a lord, and (2) a leader On सार्वभौमः (सर्वभूमेरीश्वरः) see P.V. I. 42 and P. VII, 3 20. The figure of speech is उपमा.

III. 23 As to the practice enjoined on kings to appear in public in full regal state, see Rām II 100 51—कच्चिद् दर्शयसे नित्यं मानुषाणां विभूषितम् । उत्थायोत्थाय पूर्वाह्णे राजपुत्र महापथे ॥ With the latter half compare the sūtra आज्ञाफलमैश्वर्यम् of Chānakya. Compare also आज्ञाफलोपचर्यमैश्वर्यम्—Yaś. II.56 and राज्यं किमाज्ञाफलम्—Bh. I. 103. III. 23[1] विशिष्ट.........स्तुतिरूपेण—while invoking principally III. 23[2] गुणप्रख्यापनम्—describing secondarily For गुण in the sense of अप्रधान see Med and compare गुणीभूत, गुणकर्मन् and गुणवृत्ति III. 23[3] दुरात्मन् राक्षस दृश्यसे &c —Though there is no stage direction to indicate it, this is an apostrophe to Rākshasa. III 23[12] एते स्वकर्मण्यभि०—The duties here referred particularly are those mentioned in the following verses of Kāmandaka :—प्रशास्त्रध्यक्षसेनानां मन्त्र्यमात्यपुरोधसाम् । सम्यक् प्रचारविज्ञानं दुष्टानां चावरोपणम् । भूताभूतपरिज्ञानं कृताकृतपरीक्षणम् III 23[18] प्रथमं तावन्मदाज्ञाव्याघात :—Here प्रथम denotes eminence and not number, see Med and compare प्रथमसुहृन्मलयमारुतः—Dk. 133, प्रथमः कल्पः—M I 40, आषाढस्य प्रथमदिवसे—Me. 2 In the last instance it means आषाढस्य शयन्येकादशीनामके प्रधानवासरे agreeably to what is said in Me I and 115. आज्ञाव्याघातः (I) आज्ञाया अव्याघातः, (2) आज्ञाया व्याघातः.

III. 24 मालेवाज्ञा सपुष्पा—By माला we necessarily mean *a garland of flowers.* So सपुष्पा is redundant. It is, therefore, changed

to सुपुष्पा by me The stanza under notice is quoted in Alan. Kau. as an instance of the figure व्याघात iii 24[1] लेखपत्रम्—a leaflet that enumerates a list. लेख here means enumeration. The list appears to state the reason of the flight of the malcontents. Chāṇakya mentions it to enable Achala to make out which particular list is wanted I, therefore, add अपरागाद् before अपक्रमस्य. iii. 24[10] But I omit परिमाण to avoid tautology, for परिमाण and लेख are nearly identical in sense. iii 24[11] On गजाध्यक्ष and अश्वाध्यक्ष see Ar. As regards the duties of महाप्रतीहार see T.M 48. iii 24[12] स्वजनगन्धी (स्वजनस्य गन्धः सम्बन्धोऽस्यास्तीति) signifies 'bearing the relation of a kinsman, a relative.' For गन्ध in the sense of संबन्ध see Abh. Ch. 252 and compare गन्धेनापि पुष्पद्रुमगन्धानामन्धीभवन्ति घ्राणानि—T. M. 121, and भ्रातृगन्धिनम्—Rām IV. 12, 13. iii 24[13]. कुमारसेवकः कुमारावस्थायाः प्रभृति सेवकः; see Com on Dk. p 217 iii 24[14] With गणमुख्य compare बलमुख्य III 25, compare also गणवल्लभ—Rām II 81. 12 which is rendered by सेनानायक in रा ति Though no longer ruling the country, Kshatriyas were highly esteemed by the new race of kings on account of their valour They formed the pick of the standing army, see Kām IV 6.—अद्वैधक्षत्रियप्रायो दण्डो दण्डविदां मतः, and Yaś 3 87—क्षत्रसारं.........श्रिये सैन्यं वृथैव मुण्डमण्डली. iii. 24[17] अत्र यावेतौ०—Of the fugitive malcontents Bhadrabhata and Purudatta are कुब्धकृत्य, Dingarāta and Balagupta लुब्धकृत्य, Rājasena and Bhāgurāyana भीतकृत्य and Rohitāksha and Vijayavarman अवमानितकृत्य iii. 24[37] श्रूयतामवधार्यतां च-Note the phraseology of the class room. iii. 24[40] राज्यस्य मूलं हस्त्यश्वम्-see Nīti V बलसमु बलेषु हास्तिनःप्रधानमङ्गम् अश्वबलं च सैन्यस्य जङ्गमः प्राकारः, see also Kām.XV 10. 12, and Yaś. II. 208—हस्त्यश्वमवसादयेत्; see Pal I. V.58-60 and Ar. iii. 24[49] व्यायाम-military activities. Śaś 193 takes it to mean पौरुष iii 24[49] दुर्गसंस्कार-furnishing the fort with means of defence. iii 24[55] अनुपेक्षणे द्वयी गतिः०—The question of निग्रह and अनुग्रह is dealt with here from Malayaketu's point of view. He already suspected Chāṇakya of having perfidiously murdered his father. The use of force

would have been regarded by him as a further proof of the perfidy of Chāṇakya. Even the bestowal of Parvataka's portion of the conquered territories would have been looked upon by him as a wicked device of Chāṇakya to wipe away the stain of the murder of Parvataka, viewed as too powerful a rival of his protégé Chandragupta: iii. 24[61] राक्षसोऽपि स्वामिनि०—The passage sets forth the triple force of the dynamics of politics at the command of Rākshasa iii. 24[63] The possession of men (सहायसंपद्) and means (कोश, bespeaks his प्रभुशक्ति ; his political genius (प्रज्ञा) betokens his मन्त्रशक्ति , and his valour depicts his उत्साहशक्ति iii. 24[64] On अन्तःकोप and बाह्यकोप see Kām. XV.19,21. As regards the greater danger of the former see Ki II. 51 —अणुरप्युपहन्ति विग्रहः प्रभुमन्तःप्रकृतिप्रकोपजः . iii. 24[63]—The term अन्तर्नगर is opposed to शाखानगर. It occurs in Māl IV 28 Compare अन्तः-सभा of Si II. 7. The particle च after वासात् detaches सुचिरमेकत्रवासात् from शीलज्ञानाम् which, without that causal adjunct has an air of incompleteness about it The faith of the partisans of Nanda in the loyalty of Rākshasa to their late sovereign was derived from personal experience They knew him as *The minister* (अमात्यराक्षस) They were thus his शीलज्ञ by virtue of their long एकत्रवास. The insertion of च between सुचिरमेकत्रवासात् and शीलज्ञ is, therefore, improper I accordingly drop it. iii. 24[67] ननूपायैरेवासौ०—By उपाय the author means in particular उपेक्षा The plural refers to its frequent operation On the efficiency of उपेक्षा see the following verse.— यच्छक्तावप्युपेक्षन्ते कदाचिदपकारिणम् । समूलकाशं कषितु-मुपायोऽसौ न मूर्खता.—Subhāsh. 2677.

III. 25 स हि भूश०— The particle अथ expresses पक्षान्तर, अभ्युपाय and उपाय are identical in meaning The connivance at the flight of Rākshasa, the severance of the latter from Malayaketu, the hocus-pocus of an attempt to commit suicide by the pretended friend of Jishnudāsa, the sentence of impalement to Chandanadāsa, the assumption of the character of executioners by Siddhārthaka and Samṛiddhārthaka, the offer of

premiership to Rākshasa and the elevation of Chandanadāsa to the elevated post of सर्वनगरश्रेष्ठिन् successively describe the courses of उपेक्षा, भेद, इन्द्रजाल, दण्ड, माया, साम and दान. The present indicative अस्मि stands for the potential.

III. 26 कृत्वा पदं नो गले literally means planting his foot on our neck, that is, causing a lot of trouble to us The stanza contains the figure समुच्चय iii. 26[1] विहस्य—This is a laugh of scorn iii. 26[1] मया पुनर्ज्ञातं० —This is said in irony

III. 27 आरूढ raised up, excited नवनवतिशतद्रव्यकोटीश्वरः—The Nandas were masters of ninety-nine *crores* of gold coins, not of ninety-nine hundred of *crores*, see Kathā IV.15—नवाधिकाया नवतेः कोटीनामधिपो हि सः, Bri Kathā 1,2,113—एकोनं जातरूपस्य यस्य कोटिशतं गृहे and Com on Kām. I. 4 नन्दः नवनवतिकोटीश्वरः The epithet of a powerful Crœsus is नवनवतिकोटीश्वर see Com on Kām XIII 11 So I read नवनवनवतिद्रव्यकोटीश्वराः, following the tradition पर्यायसूनाः, (पर्यायेण क्रमेण सूना वधो येषाम्, Bahuvrīhi) qualifies पशवः It hardly needs pointing out that पश्यतो राक्षसस्य is अनादरार्थषष्ठी. The figure of speech in the last line is उपमा

All the editions, following the majority of manuscripts, insert the stanza गृध्रैराबद्ध० after आरुह्यारूढ० with अपि च as a connective. It disturbs the logical interdependence of the speeches राजा-अन्यैर्वेदमनुष्ठितम्, चाणक्यः-अहो मत्सरिन्...केनान्येनावलिप्ता...नन्दाः... हताः and राजा—नन्दकुलविद्वेषिणा दैवेन. It is, therefore, omitted. iii 57[4]. अधिरोढुम्—to scold, censure, see Mallinātha on Ki XIV.12

III 28. The latter half of the stanza शिखां मोक्तुं० contains the figure रूपक.

III 29. भ्रूभङ्गोद्भूतधूमम् and संजातोदग्रकम्पम् are अव्ययीभाव compounds. Rudra is the presiding deity of the sentiment of fury (रौद्ररस) Its permanent feeling (स्थायिभाव) is anger (क्रोध) Its outward indicatories (अनुभाव) are fiery looks, knit up eyebrows, violent movements of the limbs &c . It is attended by various accessory feelings (संचारिभाव) such as agitation (आवेग) and by natural ensuants (सात्त्विकभाव) such as eyes

watering (अश्रु) and others In course of his last angry utterance Chāṇakya stamps the floor with his foot. This is compared to the forceful pace of Rudra developing his favourite sentiment in his violent dance (ताण्डव). The figure of speech is उत्प्रेक्षा

III. 30 The particle बत denotes संतोष; see Med. दूषण here means भेद It is related to दूष् 10 U. in the sense of *to break*, for which see Mk III—यावदिदानीं चतुःशालकमपि दूषयामि The figure of speech is विषम

III 31 स दोषः When the driver curbs the elephant thoughtlessly the latter breaks loose In the same way when the minister injudiciously checks the king, the latter grows impatient of the restraint, and he is not to blame if he casts him off Compare Kām IV 4 49 The figure of speech is दृष्टान्त. III 31[1] आर्य किं विचारयसि, आर्य शीघ्रं गच्छ To give immediate publicity to the pretended rupture, Chandragupta commands the Chamberlain to go at once and cause a proclamation to be made despite the night time, to the effect that the king takes the reins of government in his own hand III 31[6] शुष्ककलह—for शुष्क in the sense of *harsh* compare Ms XI 35—तस्मै नाकुशलं ब्रूयान्नशुष्कां गिरमीरयत्

III. 32. आर्याज्ञयैव॰ Construe—मम भूविवरप्रवेष्टुमिव बुद्धिः प्रवृत्ता (संजाता) an inclination to enter, as it were, the bowels of the earth arises in me.

END OF ACT III

CALLED

FEIGNED QUARREL.

Act IV.

IV. 1 गतागत is समाहारद्वन्द्व and अस्थान (न विद्यते स्थानं यस्मिन्) is Bahuvrīhi. For स्थान signifying stopping, respite, see Med The figure of speech is अप्रस्तुतप्रशंसा . iv 1[13] अद्यापि शयनं न मुञ्चति- –Rākshasa appears to be in his sleeping chamber (शयन) till late in the evening शयन n means a sleeping room, a place of rest by day or night , see शयनोत्तम—Rām II 10 11, and compare शयनीय Rām II 15 20 It was cool and airy having a garden in front of it The place to which queen Dhārinī retires after the accident of the swing is accordingly named प्रवातशयन—M. iv.26, 31. In palaces of kings a special officer called शयनाधिकृत has the charge of the mansion , see *supra* II 16

IV 2 विधेय—uniformly aggreeable, favourable , hence अविधेयता—absence of uniform favours, uncertainty of favours इदम् refers to the alienation of Chandragupta from Chānakya which he has contrived to bring about He feels anxious about it The speech prepares the audience for the announcement of the entrance of Karabhaka.

IV 3. कुर्वन् बुद्धया विमर्शम्—The term बुद्धया may be construed with all the present participles विमर्श in connection with statesmanly policy signifies संशयात्मिका वृत्ति , see the commentary on Pd I. 20. The passage bristles with technical terms of dramaturgy कार्य denotes the object of the play which is धर्म, अर्थ or काम ; see D. R. I. 16—कार्यं त्रिवर्गः . It is to be distinguished from कार्य meaning fruition which is one of the five phases (अर्थप्रकृति) in which the object is successively presented to us concurrent with the five stages (अवस्था). The concordance of these phases and stages gives rise to the five-fold divisions (संधि) of the plot Each division has a number of subdivisions (अङ्ग) In the intitial division (मुख) the author lays the germs (बीज) of the

object to be achieved, and in a variety of ways causes it to grow. In the pro-initial division (प्रतिमुख) the quickened germs develop. In the medial division (गर्भ) these attain to further development tending remotely to fructification In the dubious division (विमर्श) the mind is held in suspense regarding the result The completive division (निर्वहण or उपसंहार) secures the object in view and winds up the plot —

मुखं बीजसमुत्पत्तिर्नानार्थरससंभवा ॥ D R I 23
लक्ष्यालक्ष्य इवोद्भेदस्तस्य प्रतिमुखं भवेत् ॥ D R I 28.
फलप्रधानोपायस्य प्रागुद्भिन्नस्य किंचन ।
गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान् मुहु ॥
यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकम् ।
शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ॥ S D 6
बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।
ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् ॥ D R I 44

Of these the initial division is indicated in the stanza by the subdivision उपक्षेप, which is defined as बीजन्यास उपक्षेपः The pro-initial division is shadowed forth by a covert reference to the subdivision परिसर्प, the definition of which is दृष्टनष्टानुसरणं परिसर्पश्च कथ्यते The medial stage is distinctly named in the stanza and its subdivision आक्षेप which is defined as गर्भबीजसमुद्भेदादाक्षेपः परिकीर्तितः is alluded to The other two divisions are also specified there The stanza is quoted in Kā to illustrate नाट्यनैपुण्य The figure of speech is उपमा. iv 3^1 तदपि नाम दुरात्मा चाणक्यबटुः Rākshasa was going to say अतिसंधातुं शक्यः स्यात्—but the abrupt entrance of the door-keeper causes a break and gives it a different turn Here we have a sort of premonition (पताकास्थानक) *presaging* the discomfiture of Rākshasa and the triumph of Chānakya iv 3^6 भद्र किमसि वक्तु कामः—Rākshasa is taken aback by the words of the door-keeper interrupting his speech, while giving it a different turn So he puts this question iv. 3^{18} कस्मिन् प्रयोजने मयायं प्रहितः—Note the effort that Rākshasa has to make to recollect the errand iv. 3^{20} वेत्रपाणिः पुरुषः—The policeman is a Māgadhî—speaking character.

IV. 4 With कल्लाणकुलहर compare रड्कुलधर Kathā. II. 2. The plural देवाणं is a plural of respect In the metaphor of भूमिदेव the word देव by pre eminence denotes Indra, compare *infra* iv 11 —पृथिवीतलवासव. The figure of speech is व्यस्तरूपक. iv 4[10] ततः प्रविशति......मलयकेतुः—To surprise Rākshasa by his visit Malayaketu enters by the private door

IV. 5 जन in मातृजनस्य is used in a collective sense. Compare the use of गण and such other terms to denote plurality in modern Bengali. मातृजन and जननीजन include step-mothers. There is a fusion (संकर) of पर्याय andस्वभावोक्ति.

IV 6 अकापुरुषानुरूपां धुरमुद्यच्छता—bearing the yoke worthy of a brave man, that is, doing deeds of valour, bearing up manfully, cf—मकरध्वजेन बान्धवधुरा समुद्धृता.—Māl. VII The fruit of अकापुरुषधुरोद्यमन is आत्मन आजिनिधनेन वा रिपुवधूनयनेषु स्वजननीबाष्पसंक्रमणेन वा पित्राराधनम्, which goes not to the agent (कर्तृ) Malaya-ketu, but to his father Parvataka So the poet uses परस्मैपद and not आत्मनेपद form, see P I 3.75.72—समुदाङ्भ्यो यमोऽग्रन्थे। स्वरितञितः कर्त्रभिप्राये क्रियाफले. The term पितुः does not denote Parvataka, the father of Malayaketu, in particular, but his ancestors in general, the singular standing for the class of *pitris* Parvataka fell not in battle, but died in the arms of the poison-maid iv. 6[2] एक पवाह.........मिच्छामि—forms no part of the order of Malayaketu to the chiefs, see *infra* iv. 6[4]—भो भो राजानः कुमारः समाज्ञापयति, न खल्वहं केनचिदनुगन्तव्य इति It rather gives the reason of the order dispensing with the attendance of chief I, accordingly, rearrange the several parts of the speech There is a similar transposition in Mk. VI. which reads— कथं रत्ति ज्जेव, पभादं संवुत्तं. This should be corrected to कधं पभादं संवुत्तं, रत्ति ज्जेव. Another notable instance occurs in P R. II, 104 where घनतिमिरचये बान्धवे बन्धकीनाम् should interchange place with शशिकरनिकरे वैरिणि स्वैरिणीनाम् One more case to the point may be cited where the third and the fourth lines have been transposed. It is Jh. XI. 61, where I read the latter half

as under—शिखिगिरं सहसे सहसेरितामिति रवैरुदिता रुदिताः स्त्रियः.

IV 7 सोत्सेध, from उत्सेध m height, means high, tall मर्यादा is the limit to which tidal waters go, tidal mark It also means bounds of propriety, deference There is a fusion (संकर) here of स्वभावोक्ति. अर्थान्तरन्यास, उपमा and श्लेष. iv. 7^{1} आर्य त्वमपि सपरिजनो निवर्तस्व—Malayaketu orders the Chamberlain to turn back with the state palanquin (शिबिका) That this was being brought by the bearers is clear from the reading ससैनिको in the stage direction which follows It is a clerical error for सशैबिको (accompanied by the palanquin-bearers) iv. 7^{6} शिखरसेनं द्वारीकृत्य—The च्वी suffix implies that the mediation of the said intermediary was formal, the actual loadstone that attracted them being the noble qualities of the Prince iv. 7^{6} For आभिगामिकगुण see Ar. VI. 1, Kām. iv 6 9 Vīrarāghava on Mv IV, derives आभिगामिक as under:—अभिगमाय प्रभवन्तीति आभिगामिकाः. तस्मै प्रभवति संतापादिभ्यः—P V 1 101. इति ठञ् प्रत्ययः, अमात्यादिकर्तृकाभिगमहेतुभूता इत्यर्थः. iv 7^{9} On विजिगीषु see Kām VIII. 6 11 and on आत्मगुण see Kām XV 31 With the speech of Bhāgurāyana compare Ar V 4—लोकयात्राविद् राजानमात्मद्रव्यप्रकृतिसंपन्नं प्रियहितद्वारेणाश्रयेत् I.........अहमाश्रयेप्सुरसौ विजयेप्सुराभिगामिकगुणयुक्त इति. iv 7^{13} एवमेतत्, किंत्वमात्यराक्षस०—Bhāgurāyaṇa who is, a secret agent of Chānakya, avails himself of every opportunity to shake the confidence of Malayaketu in Rākshasa and create a rupture between the two The tactics employed are those of भेद which is thus described :—

स्नेहापरागानयनं संघर्षोत्पादनं तथा ।
संतर्जनं भेदज्ञैर्भेदस्तु त्रिविधः स्मृतः ॥ Kām. VIII 8

In the present act there is स्नेहापरागानयन only The fifth act sets forth the other two iv 7^{15} सुहृज्जनापेक्षया—out of regard for his friends Chandanadāsa, Śakatadāsa, Virādhagupta &c

IV 7^{15} नन्दकुलभक्त्या नन्दान्ववाय एवायमिति—This too is a case of transposition I read नन्दान्ववाय एवायमिति नन्दकुलभक्त्या.

IV 7^{29} तन्नोपसर्पामः—Malayaketu proposes to wait without and overhear the conversation

IV 8 सत्त्व with reference to a king denotes the pride of an autocrat, autocratic sense, imperial instinct स्वैः आलापेषु—In conversation with their own people IV 8^{17} णन्दउलविणासदूणस्स—In the days of the Nandas public festivals were regularly held They had ceased ever since the civil war began People were grieved at their discontinuance, which they connected with the extirpation of the Nanda family

IV.9 कौमुदी कुमुदानन्दे०—Note that चन्द्र and नन्द are both nouns derived from the causal of चन्द् I P and नन्द् I P to be glad, respectively कुमुद n—a night lotus, कुमुद् (कुत्सिता मुद् येषाम्) adj—whose delights are unworthy, vulgar In कौमुदी there lurks a pun which may be noticed कुमुद् from कु meaning the earth and मुद् joy, signifies the joy of the world Hence कौमुदी implies a festival possessing or causing universal joy It is derived from कुमुद् with the possessive suffix अण् and the feminine affix ङीष्; see the vārtika,—ज्योत्स्नादिभ्य उपसंख्यानम्, on P V 2 103. This implies that the Kārttika full-moon festival was a festival giving delight to the whole world only when Nanda, the moon among kings, who was the joy of the world, lived There is a fusion (संकर) of काव्यलिङ्ग and श्लेष IV 9^{3} परिवाडी (Sk परिपाटी) f means a series But two stanzas only can hardly be said to form a series So I read परिवाढी (Sk परिपाठी) signifying a short recital

IV 10 सद्यःक्रीडारस०—The term क्रीडा is equally applicable to public festivals and amusements as also to private sports and pastimes, see Kā Sū IV With the stanza compare Ki. II 47—सहते न जनोऽप्यधःक्रियां किमु लोकाधिकधाम राजकम्. The figure of speech is अर्थापत्ति. IV. 10^{5} प्रसङ्ग-सूचितगुण—Superiority suggested in course of the conversation which ensued. प्रसङ्ग stands for कथाप्रसङ्ग here गुण, as once noted before, means उत्कर्ष IV. 10^{22} हस्तगतो मे चन्द्रगुप्तः भविष्यति—Rākashas means—that he will crush him like a fly Bhāgu-

rāyaṇa explains it differently He artfully insinuates that Rākshasa now expects to become the Prime Minister of Chandragupta, as he had been that of his father Now that he has dismissed his avowed enemy Chānakya, he is satisfied He does not want to depose him iv 10[23] इदानीं चन्दनदासस्य०—The speech expresses the eagerness of Śakatadāsa to be united with his family iv 10[25] जातः सत्यं जीवसिद्धि०--This is said scoffingly Bhāgurāyana has such an implicit faith in the success of the tactics of Chānakya that he is evidently sceptical of what Śakatadāsa sanguinely says The manuscripts read जीवसिद्धिप्रभृतीनां and जीवसिद्धेः respectively in the speeches of Śakatadasa and Bhāgurāyana But the individuals that are to benefit by the reported rupture are severally named by the former in his speech and there is no propriety in reading प्रभृति there. On the other hand; the speech of the latter contains only the name of Jīvasiddhi the first of the three named by Śakatadāsa The other two are here implied for which the insertion of प्रभृति is necessary Hence the readings जीवसिद्धिप्रभृतीनाम् and जीवसिद्धेः are made to interchange places

IV 11 देवस्य येन० —Hemchandra gives पृथिवीशक्र among the synonyms of राजन्, see Abh Ch 689. The stanza contains the fusion (संकर) of परिकर and काव्यलिङ्ग.

IV 12 राज्ञां चूडामणीन्दु० —Construe मौर्यः स्वैरेवोत्पाद्यमानमाज्ञाविघातं किं विषहते इति (हेतोः) कौटिल्यः पुनरपि प्रतिज्ञां न करोति. The diadems were crescent-shaped, hence they are compared to the Moon The planting of the foot on the heads of kings is indicative of their subjugation by Chandragupta As regards the displacement of इति in the second line compare किं मां नालपतीत्ययं खलु शठः कोपस्तयाप्याश्रितः— Amaru. 24. Compare also Bk.III 15 and G.S IV 12. The indicative विषहते stands for the potential विषहेत, and the present करोति stands for the perfect चकार. The krit suffix युज् (अन) in कोपन expresses ताच्छील्य 'nature', see P III.2 151. क्रुधमण्डार्थेभ्यश्च. The homicidal rites mentioned in the third line refer to श्येनेष्टि for which

see Āsval. IX 7 and Rām, VI.73.17 26 Chānakya is said to have performed these rites to cause the death of king Nanda ; see Kām I 4—यस्याभिचारवज्रेण वज्रज्वलनतेजसः । पपातामूलतः श्रीमान् सुपर्वा नन्दपर्वतः ॥ The difficulties of the homicidal sacrifice consist in its rigid ritual and arduous perfomance, as also in warding off the disturbances that threaten to frustrate it Śakatadāsa attributes Chānakya's forbearance to two causes, namely, the difficulties of the homicidal sacrifice and the uncertainty of the future It should be borne in mind that the speech is meant to set at rest the doubts of Rākshasa Śakatadāsa does not want to justify the indignation of Chandragupta , for that is not relevent here Why Chānakya did not take a fresh vow is the question at issue , and that is answered by Śakatadāsa Accordingly the four lines together form a complex, and not a compound sentence made up of two co-ordinate sentences The last two lines of the stanza form the principal, and the first two the subordinate, sentence The two are joined by the causal conjunctive इति iv 12[13] कालहरण n — delay iv 12[21] चन्द्रगुप्तप्रकृतीनां चाणक्यदोषा एवापरागहेतवः —Here Malayaketu gives expression to the idea put into his head by Bhāgurāyaṇa , see *supra* IV 8—अमात्यराक्षसश्चाणक्ये बद्धवैरो न चन्द्रगुप्ते etc. iv. 12[33] एतद्धि प्रधानतमम्—see Kām XIV 92—नरेन्द्राद्याः प्रकृतयः सप्त याः परिकीर्तिता । पूर्वं पूर्वं गुरुतरं तासां व्यसनमुच्यते ॥ see also Bodhi 66 26—रक्षति स्वामिराष्ट्रार्थदुर्गमित्रबलोदयम् । अमात्यप्रकृतिस्तस्मात् प्रकृतिभ्यो गरीयसी ॥ . iv 12[34] किमिदानीं चन्द्रगुप्तः स्वकार्यधुरा० — On the resignation of Chāṇakya, Chandragupta should have filled up the vacancy His not doing it, is viewed as a mark of incompetence to make a selection Add to this his apparent inexperience, and his love of ease He is on this account regarded incapable of taking proper measures As the question relates to Chandragupta represented as सचिवायत्तसिद्धि, the case of उभयायत्तसिद्धि inadvertently mentioned in several manuscripts is left out.

IV.13 शत्रुमभियोक्तुः—On the use of the accusative see P.II.3.69.

—न लोकाव्ययनिष्ठाखलर्थतृनाम्. The suffix तृन् (तृ) in अभियोक्तृ denotes साधुकारिता, see P III 2 134--135 —आक्वेस्तच्छीलतद्धर्मतत्साधुकारिषु ; तृन्.

IV 14 त्वय्युत्कृष्ट०—The stanza contains five locative absolutes The first extols the strength of Malayaketu The second shows the feasibility of अन्तःकोप The third refers to सचिवव्यसन in the case of Chandragupta. The fourth points to the weakness of the inexperienced Maurya king And the last sets forth Malayaketu's मन्त्रिसम्पद् This the minister modestly belittles by adding मार्गमात्रकथनव्यापारयोगोद्यमे.

IV 15 उत्तुङ्गास्तुङ्ग·—Mark the contrast of शोण in reality and शोण in name, of उत्तुङ्ग and तुङ्ग, of अतिमुखर and मुखर and of उत्सादिततट and अवसीदत्तट Mark also that in the case of elephants the attributes of height and colour are predicated not of particular parts but of the whole body, whereas, in the case of the river, only the banks are high and the trees dark Mark further the distinction implied in the flow of ichoral exudation indicative of the vigour of youth and the dropping of water suggestive of the decrepitude of old age These fitting attributes go on to show that each of the elephants singly is more than a match for the river-god Their corps is sure to worst the Śoṇa barring in vain their triumphal march Elephants were very much prized in ancient times With them they forded rivers, made way through forests crossed mountains and battered the walls of fortified towns, see Kām.XV.XIX.12 1-3. Mallinātha renders गजपति by महागज, see Si VI.55. Compare तुरगपति—Panch II 7; अहिपति etc—Nāg Imperative forms are preferred to those of the future in this stanza and its sequel, as they better accord with the impatience and impetuosity of the speaker The figure of speech is व्यतिरेक.

IV 16. Having spoken of the fording of the Śona the speaker here tells us of the investing of Pātaliputra आसारवर्षम्—(आसारेण वर्षित्वा परिच्छिद्य) is a ṇamul implying प्रमाण. see, P. III. 4.51—प्रमाणे च. The elephants spout water over their bodies to cool themselves, which coming down in small particles

mingles with ichoral exudations and descends in torrents. The figure of speech is **उपमा** To avoid repetition I read **आसारवर्षामिह**. As an instance of the substitution of **इव** for **इह** may be cited the following-**तदस्य** (i. e. **नमस्कारमन्त्रस्य**) **श्रृणु माहात्म्यं गृहाण विधिना च तम्। घनावह इव श्रेष्ठी येनासोघ्र फलोदयम्** ॥ Jayantavijaya iv,16[1] **इति भागुरायणेन०**—The abrupt exit of Mal ketu implies his hasty determination to order the march immediately Hence it is that Rākshasa is anxious to know the auspiciousness or otherwise of the day of starting At the close of the fifth Act there is a similar abrupt exit of the Prince announcing his sudden determination to invest the enemy's capital forthwith iv 16[6] **कथम्। प्रथममेव क्षपणकः**— The term **क्षपणक** denoted a Bauddha or a Jain ascetic Of the two, the former was esteemed and respected as much for his piety as for his learning, while the latter was despised and shunned by all on account of his bigotry and superstition and also for his nudity and uncleanly habits which made him **बीभत्सदर्शन** By **क्षपणक** Rākshasa understands a Jain ascetic and shrinks from his inauspicious sight, compare Mk. VII 101,—102— **कथमनाभ्युदायिकं श्रमणकदर्शनम्**. iv.16[8] The manuscripts read **अबीभत्सदर्शनं कृत्वा** (v.l. **कारयित्वा**) **प्रवेशय** (**एनम्**). Jīvasiddhi, as a Buddha Ascetic, was **अबीभत्सदर्शन**. So **कृत्वा** or **कारयि** is redundant It was interpolated by one who took Kshapanaka to be a Jain ascetic I drop it

IV 17 **शाशणमलिहन्ताणं०** —Arhat is one of the names of **बुद्ध** In Bu. XIII 61 he is called **महाभिषक्** curing men of the maladies of **राग** etc. by the panacea of right knowledge The implied meaning of the stanza is as follows —Abide by the rule of worthy Chānakya who is the physician that cures persons of the malady of delusion, prescribing what is bitter only in the beginning but beneficial in the end This is an instance of **शब्दशक्तिमूलकवस्तुध्वनि** The figure of speech is **रूपक** iv 17[1] **शावगा धम्मशिद्धी होदु**—The term **श्रावक** denotes a lay follower of Buddhism, see D.P.59.75; Tr. Ś,12 ; Māl. X,191. In the passage

before us it is a term of euphemistic address used with reference to one of opposite persuasion showing a reverent attitude towards a Bauddha ascetic Compare the use of **भगत** 'Sk **भक्त**' Sādhus. iv 17[3] **शावगा णिल्लूविदे** &c—Jīvasiddhi appoints the very day on which the events of the fourth Act take place as propitious, the precise time of starting being the evening It was the full-moon day This lunar day is *generally* regarded very auspicious, being the most perfect of the *Perfect* (**पूर्णा**) tithis, see Mu Ch I 4-

नन्दा च भद्रा च जया च रिक्ता पूर्णेति तिथ्योऽशुभमध्यशस्ताः ।
सितेऽसिते शस्तसमाधमाः स्युः सितज्ञभौमार्किगुरौ च सिद्धाः ॥

For astrological purposes the day is divided into fifteen parts called muhūrtas, and so is the night The evening forms the fifteenth diurnal muhūrta It is said to be under the influence of the lunar mansion **पूर्वा फाल्गुनी**, see Mu Ch VI 50 Now in accordance with the distribution of lunar mansions into four groups and the assignment of these to the four quarters of the heavens, the said **पूर्वा फाल्गुनी** mansion is southerly This is favourable to journeying southward See Pī on Mu Ch XI 33—

प्राग्द्वारिकैः कृत्तिकादिसप्तनक्षत्रैः पूर्वस्यां यात्रा प्रशस्ततमा ।
एवं दक्षिणस्यां मघादि सप्तमैः । पश्चिमायामनुराधादिसप्तमैः ।
उत्तरस्यां धनिष्ठादिसप्तमैः ।

The auspiciousness of the time appointed is further ascertained from the nature of the *zodiacal* contact In course of a day each sign (**राशि**) in succession appears in the eastern horizon owing to the apparent rotatory motion of the celestial sphere This contact of the sign and the horizon is called **लग्न** The term is also applied to the time of contact It is named after the *graha* presiding over the sign In the present case the zodiacal contact (**लग्न**) is named after **बुध** 'Mercury' This planet is said to preside over **मिथुन** 'gemini' and **कन्या** 'vergo' Of these the latter is not possible For in that case the Sun will be in **मीन** (*Pisces*) which will give approximately the month of *Phālguna* as the time of undertaking the expedition But the sham strife of the third Act took place

on the full-moon day of Kārttika and shortly after that Karabhaka was sent back to Rākshasa with the intelligence by the bard Stavakalaśa Supposing a fortnight to have elapsed in the expectation of the rumoured retirement of Chānakya to a penance forest before the express was posted off, and allowing another fortnight to cover a journey of more than a hundred *yojanas* we come to the full-moon of Mārgaśīrsha, which may be taken as the time of the arrival of Karabhaka The contact of **मिथुन** (*Gemini*) gives this time The Sun then occupies the sign **धनुस्** (*Sagitarius*) This period is deemed particularly propitious for **यात्रा** (journey); see Mu Ch XI 8 The month in which the Sun's course lies through **धनुस्**, is Mārgaśīrsha This is one of the months in which kings set out on their expeditions of conquest, see Ms. VII. 182 It falls in **हेमन्त** (autumn) In that season evening is considered to be very auspicious, see Mu Ch. VI 98 At the time appointed there is another fortunate coincidence It is the sudden rising and setting of **केतु** It *presages* good luck, see Bri S. XI 8. To sum up, the concurrence of the sign **धनुस्**, the month **मार्गशीर्ष**, the time **गोधूलि** and the auspicious *augury* of **अचिरास्थितकेतु** establish and enhance the merit of **मिथुनलग्न**.

The next point considered is the aspect of the Moon This luminary is said to be easterly when it is in **मेष**, **सिंह** and **धनुस्**, southerly when in **वृषभ**, **कन्या** and **मकर**, westerly when in **तुला**, **कुम्भ** and **मिथुन**, and northerly when in **कर्क**, **वृश्चिक** and **मीन** In the present case the Moon rises in the contact of *Gemini* **मिथुनलग्न** It is, therefore, westerly. Now a person travelling from north to south has the westerly Moon to the right of him This is believed to confer happiness; for it is said, **संमुखोऽर्थस्य लाभाय दक्षिणः सुखसंपदे । पृष्ठगः प्राणनाशाय वामे चन्द्रे धनक्षयः ॥**

The speech under notice forms a sort of premonition (**पताकास्थानक**) In this light it is to be interpreted as under—'Reverent Sir! I have it. The full-moon day

is auspicious in all respects from noon downwards Also the Kshatriya agent of Chānakya, namely, Bhāgurāyana, opposes your going from the north, the land of the living, to the south, the land of the dead Moreover, O valiant man, who are nearing your fall, there will be your union with wise Chānakya on your going to Pātaliputra, when Malayaketu who has a sudden rise will have a sudden fall and King Chandragupta, perfect in all the members of the *body politic* will be supreme' By auspiciousness is implied the elevation of Rākshasa to the premiership of Chandragupta There is an allusion here to the express order of Chāṇakya to Bhāgurāyana to save the life of Rākshasa under any circumstance , and he does save him from the untimely end which overtakes his friends, the five Mlechchha Kings in the fifth Act. The author also foreshadows the triumph of Chandragupta and the capture of Malayaketu announced in the sixth Act There is, besides, a reference to the future meeting of Rākshasa and Chānakya as described in the seventh Act शावगा is the Māgadhī vocative singular, see Pr. P XI 13 For दाक्षिण in the sense of अनुकूल see Jagaddhara on Māl. I.69, see also Vai With the equivocation involved in णऽकत्ते compare Vās —स त्रिशंकुरिव नक्षत्रपथस्खलितः ; and P.R.I—अये एतावति वीरमण्डले भवानेव न-क्षत्रविद्याकुशलः . For शूर in the sense of a *brave man* and the *Sun* see A S 470, and compare Vās —केचित् कुमुदाकरा इवासोढशूरभासः The words नक्षत्र, क्षत्र and लग्न belong to the neuter gender in Sanskrit But they are here used in the masculine according to the rule लिङ्गमतन्त्रम्

IV. 18 अस्ताहिमुहे शूले, as applied to Rākshasa, is the vocative plural of respect The participial noun लग्न signifies संयोग in the premonitory interpretation, see P III 3.114 —नपुंसके भावे क्तः . IV 17[3] A good many manuscripts read णिवुत्तशत्तमकलणा which means 'After the seventh *Karana is over*' A *Karana* is the half of a lunar day There are eleven *Karanas* ; of these the seventh is भद्रा or विष्टि. It is regarded inasupicious The first half of a full-moon day is taken up by this *Karana* After the *Karaṇa* is over the other half of the full-moon day is auspicious. This

reading suits the astrological considerations But it does not square with the premonitory interpretation So it is rejected iv 18[6] तिथिरेव तावन्न शुध्यति—The full-moon day, though generally auspicious, is considered inauspicious for a journey (यात्रा), see Mu.Ch.XI.9 iv.18[7] चउशादगुणे अ लग्गे—In the stanza that follows stress is laid on चन्द्रबल. In अथर्वज्योतिष, too, we read तिथिरेकगुणा प्रोक्ता नक्षत्रं च चतुर्गुणम्। वारश्चाष्टगुणः प्रोक्तः करण षोडशान्वितम्। द्वात्रिंशत्कगुणो योगस्तारा षिष्टसमन्विता। चन्द्रः शतगुणः प्रोक्तस्तस्माच्चन्द्रबलं बलम्। This passage gives prime importance to चन्द्रबल while it is apparently silent regarding the importance of राशिलग्न. I, therefore, read शदगुणे अ चन्दे. The editions choose to read it as verse In that case I would restore the metrical form as under —एक्कगुणा य्येव तिधी चउग्गुणे य्येव भोदि णक्खत्ते। चन्दे उणो शदगुणे एशे योइशिआशिद्धन्ते॥

IV. 19 लग्गे होदि शुलग्गे०—The premonition (पताकास्थानक) is here resumed. It is as under —' The union is a happy union, there being the friendly attitude (lit mentality) Give up the unhappy union with Malayaketu Going there, you will be vastly benefited with Chandragupta in your favour '. सौम्य—(1) Budha or Mercury, (2) Good, friendly ग्रह— (1)planet , (2) resolve, mentality iv. 19[2] शंवादेदु शावगे। हगे उण गमिश्शं—The proposal of Rākshasa to consult other astrologers is resented by Jīvasiddhi who goes away apparently in a dudgeon Māgadhī हगे and Mahārāshtrī अहअं or अहयं are related to Sanskrit अहम् with an additional क before the final consonant Compare असकौ, यकः &c , in Sanskrit and *ego* in Latin iv 19[9] कुविदे.........भअवं कदन्तो०—Jīvasiddhi apparently means that he believes Rākshasa's good fortune is leaving him, since he puts greater faith in the statement of strangers than in that of his friend The speech further implies that Rākshasa is courting his own ruin by siding with Malayaketu who was hostile to Chandragupta, leaving the latter who was the only surviving son of his late Sovereign Nanda कृतान्त means दैव, for which see Vai From it is derived कार्तान्तिक meaning *a fortune-teller, an astrologer* पक्ष means *a*

proposition, statement, as well as *a side* IV 19[11] अत्थाहिलासी सूरो—There is श्लेष in सूरो which signifies the Sun as well as a brave man, as noted in IV. 18, notes As the adjective भअवं does not square with the implication, it is dropped, see I 6, उवरज्जदि किल चन्दो त्ति, notes अत्थाहिलासी—compare Hch. 176.—अस्ताभिलाषिणि सवितरि and Hch 187.—तारकराजम्... अस्तमभिलषन्तम्

IV 20 आविर्भूतानुरागाः ०—The flush of morning twilight suffused all over the trees is metaphorically spoken of as the glow of love; and their shadows turning in the direction of the Sun and getting close as the latter rises high in the east are compared to persons flocking to one in prosperity and trying to be always near him The shadows in the evening turn away from the setting Sun The trees are, therefore, said to forsake him For अनुराग in the double sense of *redness* and *love* see K. 153. and Si XI 66. The word पत्त्रच्छाय n a *tatpurusha,* from पत्त्र and छाया, denotes छायाबाहुल्य on account of the thick foliage of trees अदूरम्—close, near प्रायो भृत्यास्त्यजन्ति० — The prophetic statement is verified in the case of Malayaketu See Act vi 3[21] The mythical Mountains of Sunrise and Sunset are the clouds (Vedic पर्वत) on the eastern and western horizon over which the Sun rises and sets The figure of speech is अर्थान्तरन्यास.

END OF ACT IV
called
Rākshasa's Activities.

ACT V.

पेटिका, प्रसेविका and स्थगिका are synonyms meaning *a box, a casket* In Hch 256 we come across—पाथेयस्थगिका In Abh. Ch 718- we read स्थगी ताम्बूलकरङ्कः In D N V 29, it appears as थविआ which makes us suspect that the word is imported from Prākrit

V. 1 बुद्धिजल॰—To the circumscribed vision of Siddhārthaka the objective of the policy of Chānakya seems to be the incrimination and eviction of Rākshasa, which he was commissioned to bring about. That he sees nigh, naturally with a feeling of wonderment The real objective, however, that Chānakya has in view is to induce Rākshasa to accept the premiership of Chandragupta and thereby to make the latter secure on the throne देशकालविभाग or देशकाल is one of the five constituent elements (अङ्ग) of successful statesmanship (मन्त्र) With जलणिज्झर for णिज्झरजल compare चन्दसिरिणो for सिरिचन्दस्स I. 18^{17} *supra* The inversion is warranted by the rule प्राकृते लिङ्गवचनमतन्त्रं पूर्वनिपातानियमश्च Compare the stanza with the following - उपायरससंसिक्ता देशकालोपबृंहिता । सेयं नीतिमहावल्ली किं नाम न फलेत् फलम् ॥ —Kathā 33 The figure of speech is सावयवरूपक. v. 1^3 किल expresses a feigned action (अलीक), compare Jh. III 50, Ki. viii 48 He pretends to go to Pātaliputra only to be arrested by the guards. v 1^4 जाव से आअमणं पडिवालेमि--The ill-omened sight of a Kshapaṇaka is welcome to Siddhārthaka for he wants to be balked in his pretended mission by Malayaketu's van-guards Hence he bides his coming

V 2 अलिहन्ताणं पणमामो॰—Here मग्ग (sk. मार्ग) means the four paths of the followers of Buddha They are स्रोतःप्राप्ति (entering the stream of the Buddhist laity), सकृदागामी (the path of those who have to return once to this world), अनागामी (the path

of those who ever return to this world) and **आर्हत.** (the path of *arhats*), see M S II. 1-10 The Nirvāṇa to be reached by these paths, is not, like the heaven of Hinduism, reached after death beyond this terrestrial sphere, but is attained before death here in this world (**लोए**) The Buddhist paths are for that reason said tobe of superlative excellence (**लोउत्तल**) Hemachandra treats **सिद्धि** and **निर्वाण** as synonyms, see Abh Ch 74–75. The stanza under comment conveys a hidden meaning (**शब्दशक्तिमूलक वस्तुध्वनि**) The friend of Chānakya therein praises his worthy associate of studies for the profundity of his intellect by which he secures the accomplishment of his object with his extraordinary *ways of working* in this world V 2^2 **पस्ताणशमुव्वहणे** —The original reading was very likely **पस्ताणे** only, which underwent phonetic variations such as **पत्थाणे** &c It was corrupted to **अत्थाण,** which in its turn became the parent of **अद्धाण** In course of corruption **समुव्वहणे, गमणे** and **संतलणे** came to be added The final outcome was the curious reading **समुद्दसंतलणे** With this understanding I restore **पस्ताणे** V. 2^7, **लेहे अ शूएदि**—The particle **अ** (Sk **च,**) shows **अवधारण** here It is the same as Gujarāti **ज** The perversions containing **कण्णधाले** are to be traced to the corruption **समुद्दसंतलणे** noted above v 2^{12}. **मुण्डं मुण्डाविअ०**—Compare Nīti V **प्रकीर्णकसमु०—कार्यमारभ्यालोचनं शिरोमुण्डणमनु नक्षत्रप्रश्न इव ;** compare also S K. 1 **काराविऊण खउरं गामउडो मज्झिओ जिमिओ। णक्खत्ते तिहिवारे जोइसिअं पुच्छिउं चलिओ ॥** The following stanza names the lunar mansions inauspicious for shaving —**रोहिण्यां च विशाखायां मैत्रे** (*i e* **अनुराधायां**) **चैवोत्तरासु च। मघायां कृत्तिकायां च द्विजैः क्षौरं विवर्जितम् ॥** The maxim here referred to is **मुण्डितशिरोनक्षत्रान्वेषणन्याय** . v 2^{18} **ण शंपदं...अणुऊलेण गश्चीअदि**—He means to say that it is not the astrological merit of the day but the passport of Bhāgurāyana that helps a person in his journey. Note that **दिन** is both masculine and neuter v. 2^{22} **णिग्गमप्पवेशा आशि**—Originally singular **आसि** (Māg **आशि**) stands for **आसीत्,** as well as **आसन् ;** see Hai. V. viii 3.164. v 2^{24} **भाउलाअणदश-**

मुद्दाए लञ्छिदे शि—The passport was in the form of a stamp on the cloth worn by a person with a seal dipped in ink made of red chalk or any other dye stuff see P C viii 34—**नवोदयालोहितमिन्दुबिम्बं विदिद्युते पार्वणमम्बरान्ते । सायाह्नमुद्राधिकृतेन धातुद्रवेण संन्यस्तमिवैकचिह्नम् ॥** The practice of stamping the cloth worn by a person helps us to say with a degree of certainty that, Jīvasiddhī was not nude, and consequently not **नग्नक्षपणक** but **रक्तपट**. v. 2^{25} **गुल्म** meaning *guards*, includes van-guards, rear-guards, and pickets of soldiers stationed at different points round the camp with signals or passwords, see Ms vii 190. and Kām XVI. 6 The officer of the guards (**गुल्माधिकारिन्, गौल्मिक** or **गुल्मप**) is thus described in Śu Nīti 2 —

पञ्चानामथवा षण्णामधिपः पद्गामिनाम् ।
योज्यः स पत्तिपालः स्यात् त्रिशतां गौल्मिकः स्मृतः ॥
परिवृत्तिं यामिकानां करोति स च पत्तिपः ।
स्ववधानं यामिकानां विजानीयाच्च गुल्मपः ॥

It is derived from **गुड्** 6 p to defend. v. 2^{31} **अमच्चरक्खसस्स केरओ** —The possessive adjunct **केरओ** expressing **स्वामिसेवकसंबन्ध,** is here equivalent to **सेवक** (attendant) v 2^{38} **भण मे कज्जसिद्धी होदु त्ति** —Say, my mission will prosper, bless my undertaking. v 2^{43} **प्रवेशकः**—It is thus defined **यन्नीचैः केवलं पात्रैर्भाविभूतार्थसूचनम् । अङ्कयोरुभयोर्मध्ये स विज्ञेयः प्रवेशकः ॥** An interlude (**प्रवेशक**) differs from a prelude (**विष्कम्भक**) in one respect only. Its characters are all Prākrit-speaking, and for the matter of that it never begins a play, such is the partiality of purists for Sanskrit

V. 3 **मुहुर्लक्ष्योद्भेदा**—The general statement is made in admiration of the policy of Chāṇakya There is a fusion (**संकर**) of **उपमा** and **अर्थान्तरन्यास** v. 3^2 **आस्थानमण्डप**—The pavilion of public audience **मण्डप** here stands for **पटमण्डप** (a tent) **भागु०—स्वगतम् । कष्टम्** — There is no one in the pavilion to overhear Bhāgurāyaṇa. So the stage direction **स्वगतम्** is not wanted. The same may be said of **कष्टम्** which, with **अहो** succeeding, gives rise to tautology. I drop both

V. 4 **कुले लज्जयां च॰**—The root **विक्री** requires the locative of the customer The present indicative **विमृशाति** has the sense of the imperative The stanza contains the figure **अप्रस्तुत-प्रशंसा**

V 5. **नन्दान्वयालम्बिना**—Related to the Nanda family, a scion of the Nanda family On **चाणक्यनिराकृतः (निराकृतः चाणक्यः येन** Bahuvrīhi) see P II,2 37—**वाहिताग्न्यादिषु**. In **स्थैर्ये भक्तिगुणस्य** it is the continuity of devotion to Rākshasa from father to son that is referred to King Parvataka put entire faith in Rākshasa, and was firmly attached to him ever since his secret alliance with him After his death, Malayaketu continued to profess the same attachment to him The stanza contains the figure **उत्प्रेक्षा**. v. 5[6] **नयने पिद्धामि**—This act of Malayaketu is indicative of close intimacy, see Amaru 19, Chand K. I 13, V III 15 and Si IX. 96. It is a sport in which one comes from behind unobserved and covers the eyes of another with his or her hands The latter in recognition tells the name of the person pressing the eyes, who thereupon takes off the hands, see V S 2-3 It is allied to **अङ्गुलीताडितक** and **सुनिमीलितक** of Kā. Sū 18 v 5[13] **अये राक्षसस्य मित्रं जीवसिद्धिः** - See Kām 13 38—**एते ज्ञेयास्तु संचाराः सर्वे नान्योन्यवेदिनः** v 5[15] **गमिस्सं** The attrition of the termination **मि** to a mere *m* sound in the Prākrit future was the precursor of a similar change that took place in the fullness of time in the present It is noticed casually in a note by Hemachandra see Hai. V VIII 3 141 This resulted in the termination **उ** of the Apabramśa and **ऊं** of the Gujarātı first person singular of the present tense v 5[20] **शयं य्येव...... अत्तणो अवलज्झामि**—The wrong which Jīvasiddhi pretends to be doing to himself is that of being implicated in plotting the murder of Malayaketu which he imputes to Rākshasa v.5[27] **किं एदिणा शुदेण**—What signifies hearing it? One does not care to hear what is secret or what is outrageously bad v.5[29] **ण हि लहश्शं** Jīvasiddhi slyly alludes to the wide-spread currency of the report ascribing the murder of Parvataka to Rākshasa Of course, it was

circulated by Chānakya, as we learn in the first act v 5^{34} **शुष्कमिदानीमर्थिने कथयितुम्**—What is told to another without his seeking to know it, carries no weight and makes no impression; and a person who wantonly exposes his friend is not believed in. v 5^{36} **णिवशमाणे**—On the free use of **परस्मैपद** and **आत्मनेपद** terminations in Prākrit, see Hai V VIII 3 137, 144, 180, 181 v. 5^{42} **भागु०—ततस्ततः**—The speech has a very suspicious look **ततस्ततः** is used when a narrative is long and digressive But the story of Jīvasiddhi is short and to the point So I propose to drop it. v 5^{45} **तदो हगे लङ्कशाश्श मित्तं त्ति कडुअ**--Jīvasiddhi was expelled from the capital with disgrace because he was concerned in the *murder* of Parvataka He was suspected of doing the deed at the instigation of Rākshasa who was his friend The sentence of banishment proclaimed him to be the murderer. Answering to the charge of the murder there should be the word **घादगे** before **त्ति कडुअ,** which I supply on conjecture v 5^{47} **तालिशं आलहीअदि येण**—He insinuates that Rākshasa is plotting the murder of Malayaketu to serve his end v. 5^{53} **चाणक्केण विशकण्णाए णामं वि ण शुदं**— This is, of course, a political lie.

V. 6 **सुहृन्मुखाद्रिपुमधिकृत्य**—Here **रिपु** refers to Rākshasa and **सुहृद्** to Jīvasiddhi who feigned friendship with Rākshasa. v 6^{1} **हन्त कृतार्थोऽस्मि**--By **अर्थ** (lit object) is meant the fathering of the guilt of having murdered Parvataka on Rākshasa, which he was commissioned to do by Chānakya, see *supra*, I **तेनेदानीं महत् प्रयोजनमनुष्ठेयं भविष्यति.**

V 7 **मित्रं मम.यामिति०**- The adverbial form **अन्वर्थतः** means the same as **अन्वर्थम्**; compare **यथार्थतः** and **यथार्थम्**. There is a fusion (**संकर**) of **सहोक्ति** and **काव्यलिङ्ग** in the stanza v 7^{6} **तस्मिन् काले सर्वार्थसिद्धिं राजानमिच्छतो..... पर्वतेश्वर एवार्थपरिपन्थी०**--The passage informs the reader that Sarvārthasiddhi was alive when Parvateśvara was murdered **परिपन्थी (परिविरुद्धं पन्थयितुं शीलमस्य**—P III 2 78 antagonistic, cf **परिपन्थ** The readings **नास्ति दोष एवात्रेति** (K), and **न दोषमिवात्र** (H) overshoot the mark by absolving Rākshasa emphatically and entirely from the guilt.

V. 8 मित्राणि शत्रुत्वमिवा०—The particle इव denotes कृत कत्व here Concerning political friendship and enmity see Kām viii. 73—अमित्राण्यपि कुर्वीत मित्राण्युपचयावहान्। अहिते वर्तमानानि मित्राण्यपि परित्यजेत्॥ There is a fusion (संकर) of काव्यलिङ्ग, पर्याय, and अर्थान्तरन्यास v 8[3] अमात्यवधे प्रकृतिक्षोभः स्यात्—The members of the *body politic* here alluded to are बल and सुहृद् particularly the latter On the advice given by Bhāgurāyana see Kām viii 69 v 8[b] सलेहो पुरिसो गहीदो—The captain of the guards failed to notice the casket of jewellery concealed by Siddhārthaka under the armpit So it is not reported here

V. 9. आणत्तीअ गुणेसु०—The speaker praises blind fidelity, to defend his own action of perfidy to Rākshasa. अह्मारिसजणणीए—Devotion to the master is here described as the fostering *parent* of servants The reading of the majority is आणन्तीए which is rendered by आनयन्त्यै in Sanskrit But the Prākrit equivalent of आनयन्त्यै is आणेन्तीए, not आणन्तीए. Even if we look upon आणन्तीए to be a clerical error, the root आनी which takes two objects is here wanting in either I regard आणन्तीए to be a blunder for आणत्तीए or आणत्तीअ The same blunder is to be noticed in Se B vi 19 But the commentator is careful enough to render it by आज्ञप्ति As a converse case I point to Se B iii 48, दुहिए राहवहिअए भमरोअन्तअम्मि कुसुमम्मिव पव्वाअए भमरोअतअम्मि—which I propose to read दूए राहवहिअअए भमरोअन्तअम्मि कुसुमम्मि व पव्वाअए भमरोअन्तअम्मि (दूये राघवहृदयके भ्रमाद् रुदति कुसुम इव प्रम्लाने अपयद्भ्रमरे)—Here त्त has taken the place of न्त. The variant तिप्पन्तीए गुणेसुं also stands in need of correction The Prākrit substitute of तृप् is थिप्प, see Hai V viii 4. 137. So we have to read थिप्पन्तीअ गुणेसुं which would mean 'content to look at merits (only)' The figure of speech is रूपक v 9[15] उद्वेष्ट्य दर्शय—The action of unrolling is generally predicated of a scroll or letter, see M v. 119—लेखं च नास्येनोद्वेष्टयति There is a special term कान्चनक to denote the string tied round a letter, see Hā. 54 I have,

therefore preferred **उद्वेष्ट्य** to **उद्घास्य** v 9[17] **स्वस्ति-यथास्थानं** etc. —All letters begin with the auspicious word **स्वस्ति** Secret correspondence was purposely vague The carrier, who was generally a trusted person, supplied the oral clue (**वाचिक**) See Hā 54.—**वर्णदूतः स्वस्तिमुखो लेखो वाचिकहारकः** and Hā.167-**संदेशोक्तिस्तु वाचिकम्** . A letter to a high personage was accompanied by presents , see M v 118-119. These presents were called **अशून्यार्थ**; see Hch 241—**अस्मत्स्वामिना संदेशमशून्यतां नयता०.** On the insidious fabrication of Chānakya meant to incriminate Rākshasa, see Kām 9 69—**अर्थोत्सर्गेण महता लेखैश्चाप्यर्थ—संहतैः । प्रधानपुरुषस्येह प्रकुर्वीतार्थदूषणम् ॥** v. 9[19] **प्रथममुपन्यस्तसंधीनाम्**—The term **उपन्यस्त** is suggestive of the alliance being **उपन्याससंधि.** It is thus defined — **भव्यामेकार्थसंसिद्धिं समुद्दिश्य क्रियेत यः । स उपन्यासकुशलैरुपन्यास उदाहृतः**—Kām I IX 8. The alliance of Chandragupta and the Mlechchha kings is here styled **उपन्याससंधि** (*stipulation alliance*) from the latter's point of view They are said to be *stipulating* for the territory, treasure and elephants of Malayaketu in consideration of their undertaking to kill him On the part of Chandragupta, however, the alliance was, what they call, **उपहारसंधि,** (bestowal alliance), in as much as the latter ostensibly promised *to give away* the territory, treasure and elephants of the enemy to the allied Mlechchha kings , see Kām IX 5—**संप्रदानात् भवति य उपहारः स उच्यते** On account of the *bestowal* (**उपहार**) Chandragupta is spoken of as **उपहारिन्** (*bestower*) in the letter The traditional reading **उपकारिणम्** yields no sense For , we have here before us not a case **उपकार** (*obligation*), but of **उपहार** (*bestowal*) v. 9[20] **पूर्वप्रतिज्ञात**-of **संधिपरिपणप्रतिपादनेन**— By the granting (**प्रतिपादन**) of the stipulated (**प्रतिज्ञात**) reward of alliance (**संधिपरिपण**) . v.9[20] **सत्यसंधः** (**सत्या संधा यस्य**)—whose promise is true, *i e* , true to his promise, v. 9[21] **एवमुपगृहीताः सन्तः**—Who have been so much (**एवम्**) won over (**उपगृहीताः**). v. 9[21] **उपहारिणम्**—The maker of the *bestowal alliance* (**उपहारसंधि**), *i e* the pledger v. 9 [23] **कोशाहा**

स्तिकाश्याम् —For हास्तिक n (a collection of elephants) see Ak The manuscripts read कोशहस्तिश्याम्, which is a clerical error similar to कृतकृत्यताम् of I. 15 v 9[23] अलंकारत्रयं च श्रीमता यत् प्रेषितम्—These are understood by Malayaketu as fee in advance from Chandragupta to Rākshasa for murdering him v 9[24] अशून्यार्थ m n —A ceremonial present accompanying a letter or a message to a high personage, especially a king v 9[25] वाचिक n —An oral clue to a vague communication. The root निराकृ means (1) to expel, (11) to annihilate. The manuscripts read either आप्ततमात् सिद्धार्थकात् or आप्ततमादस्मात् Both are defective The first is wanting in the identification of the carrier with Siddhārthaka, and the second omits the name of the carrier In the absence of the mention of the said identification Śakatadāsa would not have written the letter Had the name of the carrier been not given in the letter, Bhāgurāyana could not have called him by his name, for he does not know him I, therefore, read आप्ततमादस्मात् सिद्धार्थकात् Viewed as an ordinary epistle of the common life, the letter under notice purports to be addressed to a high personage He has an enemy possessing much money, vast landed property and many elephants The addressee and his enemy are presumably cousins, among whom inveterate family feuds are very common Their consanguinity is inferable from the fact that the former has the power to give away the belongings of the latter, which he could do only if he be a presumptive heir to him The addressee has obliged the correspondent by destroying his enemy He sends valuable pieces of jewellery by way of present to him. In return the correspondent undertakes to do away with his cousin with the help of certain friends of his who are in the service of the wealthy proprietor Lured by the promise of the vast property they join the conspiracy v 9[28] अज्ज ण जाणामि—Siddhārthaka means to say अज्ज ण जाणामि — तुह्मेहिं — गिहीदो — किं भणामि त्ति But with feigned trepidations of guilt he stammers out the first three words and stops, then stammers out one more and stops,

with the express object of being misunderstood Apparently he is reluctant to yet disclose the secret of his master Rākshasa, for, that is an act of treachery At the same time he feigns to be afraid of withholding the truth from the Prince, for, that is an act of treason Such is the dilemma implied by the words किं भणामि v 9 [45] अये तदिदमाभरणं०—The indeclinable अये expresses स्मरण (recognition), see Med V 9[74] मामभिद्रुह्यन्ति--The roots क्रुध् and द्रुह when preceded by prepositions, take the accusative of the object of anger and of malice, see P I 4 38—क्रुधद्रुहोरुपसृष्टयोः कर्म v 9 [79] आपूर्णमस्मद्बलं०—The prefix आ here has a diminutive force, compare आपाण्डुर, आलक्ष्य, आनील etc The adjective आपूर्ण so derived should be distinguished from the past passive participle आपृर्ण Note also that बल n means *an army,* and that बल m means *a strong man, a warrior,* see A. S 505—506 The warriors of Chandragupta are Bhadrabhata and his companions

V 10 साध्ये निश्चित०—With reference to the army निश्चित means resolved, resolute, hence strong, efficient अन्वय m: signifies following, see Bh. V 66—का त्वमेकाकिनी भीरु निरन्वयजने वने By it is meant the co-operation of allied forces such as मित्रबल, श्रेणिबल, आटविकबल &c साधन stands for मौलबल. उभयोः denotes friends (सपक्ष) and foes (विपक्ष) पक्ष means the cause, and स्वपक्ष the cause of the leader (स्वामिन्) साध्य signifies the *object* to be achieved and साध्य adj means 'that the loyalty or efficiency of which stands in need of proof,' that is to say, 'of doubtful efficiency.' To understand clearly the stanza as applied to a syllogism it is necessary to know something of Indian Logic. अनुमान (Inference) is of two kinds, स्वार्थानुमान and परार्थानुमान. We are here concerned with the former Of this threemembered syllogism साध्य, साधन and पक्ष correspond to the major, middle and minor terms of Western Logic The middle term साधन is generally known as हेतु or लिङ्ग. This हेतु is called केवलान्वयिन्, केवलव्यतिरेकिन् or अन्वयव्यतिरेकिन् according as it is capable of being joined with the major term (साध्य) in an affirma-

tive universal proposition only, with its converse only, or with both The proposition which lays down affirmatively the constant and invariable concomittance of the middle term (हेतु) with the major (साध्य) is known as अन्वयव्याप्ति, e g whatever is smoky is fiery, as is the kitchen The converse of this is व्यतिरेकव्याप्ति; e g whatever is not fiery is not smoky, as is the tank In these instances the major term (साध्य) 'fiery' is ascertained inductively to be always capable of being predicated of the kitchen and incapable of being so, of the tank Since kitchen is an instance on the side of the minor term (पक्ष), and the tank, on the opposite side, they are respectively called सपक्ष and विपक्ष Now of the three varieties mentioned above the अन्वयव्यतिरेकिन् *hetu* alone makes an argument perfectly sound and irrefutable A thoroughly sound अन्वयव्यतिरेकिन् *hetu* satisfies five tests or conditions (i) It must be predicable of the minor term (पक्ष) ; (ii) it must be present in सपक्ष ; (iii) it must be absent from विपक्ष; (iv) it must not be disproved by other modes of proof, (v) it must not be impugned by a counter *hetu*. These are respectively called (1) पक्षधर्मत्वम् , (2) सपक्षे सत्त्वम् , (3) विपक्षाद्व्यावृत्तत्वम् (4) अबाधितविषयत्वम् and (5) असत्प्रतिपक्षत्वम् . Thus in the ordinary instance 'This mountain is fiery because it is smoky &c' the *hetu* 'smoky' is predicable of the minor term (पक्ष) 'mountain', is known to be present in the *sapaksha* 'kitchen', is absent from the *Vipaksha* 'tank', is not disproved by the प्रत्यक्ष, उपमान or शाब्द mode of proof, and is not impugned by a counter *hetu* When the अन्वयव्यतिरेकिन् *hetu* does not stand these tests, it leads to fallacies (हेत्वाभास). They are five in number, (1) अनैकान्तिक, (2) विरुद्ध, (3) सत्प्रतिपक्ष, (4) असिद्ध and (5) बाधित. The first is threefold, साधारण, असाधारण, and अनुपसंहारिन् Of these three the साधारण and असाधारण varieties violate the third and the second condition respectively, and the अनुपसंहारिन् variety is entirely void of both The second fallacy violates the same two conditions, and the other three respectively infringe the fifth, the first and the fourth conditions. The stanza under notice

deals with अन्वयव्यतिरेकिन् *hetu* The characteristics of a sound *hetu* are briefly indicated in the first lines. The first clause साध्ये निश्चितम् satisfies the tests of अबाधितविषयत्वम् and असत्प्रतिपक्षत्वम्. The second clause अन्वयेन घटितम् fulfils the condition of सपक्षे सत्त्वम् The third clause स्वपक्षे स्थितिं बिभ्रत् conforms to the test of पक्षधर्मत्वम् And the fourth clause observes the condition of विपक्षाद् व्यावृत्तत्वम्. The third line of the stanza, with sententious brevity, refers to the fallacies arising out of an unsound *hetu* Thus the clause स्वयमेव साध्यम् hints at the fallacies सत्प्रतिपक्ष and बाधित ; the clause उभयोस्तुल्यम् alludes to अनैकान्तिक and विरुद्ध; and the clause पक्षे विरुद्धम् points to असिद्ध. The words साध्ये निश्चितम् signify साध्ये निश्चितसत्ताकम् *i e.* प्रमाणान्तरेण हेत्वन्तरेण च अविप्रतिषिद्धम् . The words अन्वयेन घटितम् imply सपक्षे सत्त्वम् ; for अन्वयव्याप्ति is impossible without सपक्ष The pronoun स्व in स्वपक्षे stands for वादिन् The word साध्यम् in the third line means साध्यसत्ताकम् *i e* अनिश्चितसत्ताकम् which amounts to saying प्रमाणान्तरेण हेत्वन्तरेण वा विप्रतिषिद्धम् Similarly, उभयोस्तुल्यम् should be taken to mean साधारणत्वेन असाधारणत्वेन अनुपसंहारित्वेन विरुद्धत्वेन वा सपक्षविपक्षयोः तुल्यरूपम् ; and पक्षे विरुद्धम् should be understood as signifying पक्षे असिद्धम्. The term विग्रह in the fourth line alludes to हेत्वाभास being one of the twenty-two निग्रहस्थानानि given in Nyā Sū V 2. The stanza under notice contains the union (संसृष्टि) of the figures श्लेष and उपमा The variant सपक्षे is rejected, because सपक्ष has been already referred to in अन्वयेन घटितम् If we read सपक्षे instead of स्वपक्षे in the first line, there is nothing in the hemistich answering to पक्षे विरुद्धम् of the third line

V. 11 प्रस्थातव्यं पुरस्तात्०—The Khasas were the hill-tribes of Khasia in the north-eastern part of Bengal. The Śabaras were the dwellers of the Vindhya forest These two classes of soldiers formed the army of woodmen (आटविकबल) under their respective chiefs The Gāndhāraṣ were the people of the province to the west of the Indus about Kandhāhar. The Hūṇas were the white

Huns who were established in the Panjab and along the Indus Cosmas Indicopleustes who traded in the Red Sea about 525 A D speaks of the Huns as a powerful nation in northern India in his days The order is issued to the *chief*, following Prince Malayaketu I, therefore, take the liberty to read **खसशबरनृपैः** instead of **खसशबरगणैः** in the first line. Moreover, since **चैद** a derivative of **चेदि** is not met with, I read, **चैव हूणैः** in the third line Thus we have the pairs of Khasa and Śabara chiefs, Gāndhāra and Yavana chiefs, and Śaka and Hūna chiefs The remaining five form a group by themselves. **परिकल्पितविभागैः**—in allotted divisions, that is to say, in the proposed order v 11[31] **अधिकारपदं शङ्कास्थानम्**— This reflection of Rākshasa arises out of the necessity of adorning his person in a befitting manner If he did not do so, he would offend Malayaketu by the appearance of moping melancholy for his former master King Nanda. His action might be interpreted even in the light of disrespect, or worse than that, of disaffection.

V. 12 **भयं तावत् सेव्या०**—For **प्रत्यासन्न** in the sense of *a personal attendant of a king*, see the note on **क्षितिपतिप्रत्यासन्नाः** *supra* 15 I The singular stands for the plural The stanza contains **अप्रस्तुतप्रशंसा**

V. 13 **पादाग्रे दृशा०**—The parts (**अङ्ग**) of the visual organ are the pupil, the eyelids, the eyelashes &c See V 1 16—**अपाङ्गनेत्रा**, where **अङ्ग** denotes the pupils There is a fusion (**संकर**) of **उपमा**, **उत्प्रेक्षा** and **स्वभावोक्ति** here v. 13[4] **प्रयाणे प्रतिविधानमनुतिष्ठता**—taking measures (**प्रतिविधान**) regarding the order of march (**प्रयाण**), fixing the order of march v 13[10] **अस्ति कश्चिदितः कुसुमपुरं गच्छति०**—The question apparently relates to the sending of secret agents and returning of spies v 13[12] **गतागताः**—Secret agents sent and spies returned v 13[16] **अये सिद्धार्थकः**—There appear two more speeches after this in the editions, which are given in the foot-note. Their retention means an open imputation to Rākshasa by Siddhārthaka of having entrusted to him

a secret message of a suspicious character After the preferring of such a serious charge even the generous-minded Rākshasa can hardly be supposed to defend a foul calumniator like Siddhārthaka with the words ताड्यमानः पुरुषः किमिव न ब्रूयात् Such a defence after the admission made in मए ण पारिदं रहस्सं धारिदुं is futile So the speeches are rejected as spurious v 13[34] कस्मिंश्चित् परितोषस्थाने—Rākshasa commits a blunder in not being explicit Its indefiniteness makes it absurd and has a suspicious look v 13[38] कुतो वाचिकं कस्य वाचिकम्—The double reading of MT is void of propriety v 13[47] अलं............ ताडयितुम्—This construction is grammatically inadmissible, see P. III. 4.18—अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा. It is, however, met with in classical literature; see Bk IX 100—प्रणियातुमलं रुषम्, Ve II. 229—अलम्......आत्मानं खेदयितुम्, Mk III. 60—अलं सुप्तं जनं प्रबोधयितुम्. v. 13[52] न खल्वनिश्चितार्थं॰—Perceiving the possibility of Śakatadāsa removing the suspicion by his oral explanation, Bhāgurāyana does not want that he should be called He thinks of some other proposal which should serve the end That he hits upon and makes in what follows v. 13[51] लिखित n —a writing V 13[54] लिखितान्तर n —another writing v. 13[55] वर्णसंवाद m —identity of hand v 13[63] राक्षसः-स्वगतम् । संवदन्त्यक्षराणि किं नु शकटदासेन &c—This appears to be the reading of H (N), and I take it to be the original reading. The editions insert शकटदासस्तु (मम) मित्रमिति विसंवदन्त्यक्षराणि । तत् between संवदन्त्यक्षराणि and किं नु शकटदासेन &c. Here इति may denote हेतु or स्वरूप In the former case to say in the same breath *identical* and *not identical* is self-contradiction This the author could have avoided by using कृतकानि in place of विसंवदन्ति if he meant to say so In the other case we have to take the sentence to mean—'But the statement that Śakatadāsa is my friend, goes against it' Apart from this interpretation being somewhat far-fetched, the point is lost by the ascription of different sense to विसंवदति and अक्षराणि. I omit it accordingly.

V 14 स्मृतं स्यात् पुत्रदाराणाम्— Rākshasa suspects that longing to be in his family Śakatadāsa colluded with the enemy. He did not for a moment think that his friend was lured by money. So I take चल अर्थ to mean wife and children that die. These *objects* are constrasted with fame that never dies On the employment of the objective genitive with स्मृ see P II. 3 52—अधीगर्थदयेशां कर्मणि The stanza contains the figure परिकर.

V 15 करांगुलिप्रणयिनी—attached to the finger, constantly worn on the finger प्राणार्थिना—longing for his beloved relatives. By the लक्षणा process प्राण here means persons as dear as life, see H 2. 92—कोशः कोशबलः प्राणाः प्राणाः प्राणा न भूपतेः. There is a fusion (संकर) of काव्यलिङ्ग and अनुमान in the stanza

V 16 एतानि तानि०—With the last two lines compare Ku. VII. 29. —ज्योतिर्भिरुद्यद्भिरिव त्रियामा आमुच्यमानाभरणा चकासे The figure of speech is उपमा. v 16[3] तातेन धृतपूर्वाणा०—I believe the passage was originally metrical I would read it as under — तातेन धृतपूर्वाणां भूषणानां विशेषतः। मौर्यहस्तगतानां हि क्रया-दधिगमः कथम् ॥ The substitution of आभरणानाम् for भूषणानाम् and of चंद्रगुप्त for मौर्य along with the omission of हि turned it into prose, which admitted of युज्यते being added at the end The figure of speech here is काव्यलिङ्ग This part of the speech of Malayaketu is meant to expose the absurdity of the statement क्रयादधिगतः of Rākshasa

V. 17 चन्द्रगुप्तस्य विक्रेतु०—The figure of speech is अनुमानः V 17[1] सुश्लिष्ट— well-devised, circumstantially laid दूषणप्रयोग— The charge of the guilt

V 18 लेखोऽयं न मम०With उत्तरपदम् compare उपचारपदम्— Ku. IV 9. For सौहार्द from सुहृद् with the vriddhi of both the vowels, see P. VII 3 19—हृद्भगसिन्ध्वन्ते पूर्वपदस्य च In सौहृद there is the vriddhi of the first vowel मौर्ये is वैषयिकसप्तमी उत्तर is the reply to the accusation (अभियोग) It is said to be of four kinds, मिथ्योत्तर, प्रत्यवस्कन्दन, संप्रतिपत्ति and प्राङ्न्याय. In the case before us to disown the letter would be मिथ्योत्तर. That

reply would not do, for there was the seal of Rākshasa to it. To charge Śakatadāsa with unfriendliness or to say that Chandragupta offered the ornaments for sale would be **प्रत्यवस्कन्दन** Even that would not do, for it was not believable As to **प्राङ्न्याय** there was no scope for it **संप्रतिपत्ति** was the only kind of reply that remained. These are the cogitations of Rākshasa confounded with the overwhelming circumstantial evidence against him. **संप्रतिपत्ति** is defined as under.—

श्रुत्वाभियोगं प्रत्यर्थी यदि तं प्रतिपद्यते ।
सा तु संप्रतिपत्तिः स्याच्छास्त्रविद्भिरुदाहृता ॥

V. 19 **मौर्योऽसौ स्वामि०**—While Rākshasa is still considering what reply to give, Malayaketu accuses him of **अनार्यत्व** in these words **परपरिचरण** as applied to Chandragupta, should be dissolved as under —**परम् आत्यन्तिकं परिचरणं यस्य (यत्कर्मकम्)**—As applied to the speaker the same should be dissolved in the following manner —**परम् आत्यन्तिकं परिचरणं यस्य (यत्कर्तृकम्)** in the former case Rākshasa has to render subservience to Chandragupta. In the latter it is Malayaketu that renders subservience to Rākshasa **दाता सोऽर्थस्य०**——Construe the line and its sequel as follows.—

सोऽनुगतस्तुभ्यं स्वमतस्यार्थस्य दाता ।
त्वं त्वनुगतो मह्यं स्वमतमर्थं ददासि ॥
तत्र ते सचिवपदं ननु सत्कारपूर्वं दास्यम् ।
अत्र ते सचिवपदं ननु सत्कारपूर्वं स्वाम्यम् ॥

The reading **परिचरणपरः** does not admit of double meaning and is in consequence not equally applicable to Chandragupta and Malayaketu I, therefore, read **परपरिचरणः** instead It is a case of transposition **अभियुक्त** n is equal to **अभियोग** m. (accusation). v 19[1] So **अभियुक्तव्याहार** means stating the accusation, words which state the accusation v 19[1] **निर्णय** m. signifies decision, words which give the finding In the mouth of Rākshasa the question is turned into *petitio principii*

V. 20 **परिभूतिधामन्**——Subject to contemptuous treatment,

क्षत—killed . विपुल here signifies inscrutable (अगाध) ; see A. S 1283.

V 21 कथाशेषतां नीतः—reduced to the state in which what remains of a person is anecdotes (कथा) about him, slain मन्त्राधिकारे आहितगौरवेण—who was respected in the matter of state counsels Here गौरव means *respect*, मन्त्र political counsels and अधिकार subject or topic आममांस raw flesh, meat. In the stanza under comment Rākshasa is represented as a meat-seller. who formerly butchered Parvataka to fatten Sarvārthasiddhi and who is now going to butcher Malayaketu to fatten Chandragupta Compare Bk VI 132—मांसविक्रयिणः कर्म व्याधस्यापि विगर्हितम् । मां घ्नता भवताकारि निःशंकं पापदृश्वना ॥ ; compare also U I. 45. The stanza कन्यां तीव्र॰ is somewhat clumsily worded, as was also यो नन्दमौर्य॰ III 17 Corresponding to the attribute विश्रम्भप्रवणः of पिता there should be मन्त्राधिकारे आहितगौरवाः to qualify वयम् To avoid प्रक्रमभङ्ग he should have said संप्रत्याहितगौरवाश्च in place of संप्रत्याहितगौरवेण The style of Viśākhadatta is vigorous, but his diction is at times wanting in precision Taken in connection with the prose that goes before it, the stanza contains a fusion (संकर) of उपमा and अर्थान्तरन्यास

v. 21[1] गण्डस्योपरि विस्फोटः—This is a line of अनुष्टुप्. With it compare the proverb गण्डस्य उपरि पिडओ in S II and V. S. I. Technically गण्ड m is a tumour, see गण्डमाला. A pimple that bursts and runs forming an ulcer, is विस्फोट in the present case v 21[5] दैवमत्र प्रष्टव्यम्—Compare Guj 'दैव जाणे' Eng. 'God knows' v 21[5] दैवमत्र प्रष्टव्यम् न क्षपणको जीवसिद्धिः—This is tantamount to saying, "Why put me off in that way! There is Jīvasiddhi to tell that to me" v 21[6] कथम् जीवसिद्धिरपि चाणक्यप्रयुक्तः—Rākshasa is too good to suspect his feigned friend to be a secret agent of Chānakya He believes that his friend has been seduced, as he takes Śakatadāsa to have been. 21[7] रिपुभिर्मे हृदयमपि स्वीकृतम्—By हृदयम् he means *the secret of secrets,* namely, the dangerous character of

the poison-maid, which he had imparted only to Jīvasiddhi. By seducing him, as he believed, the enemies came in possession of that secret For हृदय in the sense of secret, note अश्वहृदय, आदित्यहृदय &c where the principal idea is that of secrecy V v 21[15] नाहं विश्रम्भघाती राक्षसः । मलयकेतुः खल्वहम्—The adjective अविश्रम्भघाती which should qualify मलयकेतुः is to be supplied.

V 22 विष्णुगुप्तं च मौर्यं—The simile of दुर्नय involves जातिहीनत्व which serves to embellish rather than disfigure it by the implication of निन्दा

V 23 गौडीनां लोध्रधूली०—The pollen of the *lodhra* flower formed an article of toilet see, Me 71, Si IX 46, Ku 7 11. The figure of speech is उदात्त

V 24 चेतश्चन्दनदास०—Construe the line as follows — (यतः) चन्दनदासमोक्षरभसं (मम) चेतः (मां) रुन्ध्यात् न चेत् (तत्) कृतघ्नं स्यात् The concluding sentence means यदि मम चित्तं मां रणसाहसान्न निवारयेत् तर्हि तत् कृतघ्नं भवेत् Here रभस is an adjective meaning वेगवत्, see Ki V 1—य रभसया नु दिगन्तदिदृक्षया The reader should note that the eagerness displayed by Rākshasa in the fourth act to march on Pāṭaliputra had in view the release of Chandanadāsa from confinement.

END OF ACT V

called

TRICKSY DOCUMENT

ACT VI.

VI 1 सव्वं काऊण—having perfected, having completed. पडिहद (Sk प्रतिहत) overthrown, demolished जाव जअदि—here यावत् denotes साकल्य

VI 2 हिअअट्ठिआण—whose memory is ever cherished in the heart, *i e* dearly loved Compare Nāg I 46 and K M p 36 The Prākrit root दूम् comes from Sanskrit दून्. The interchange of nasals is exemplified by हम्ह Hai V VIII. 4. 243 from हन् (passive), घुम्म—Hai V VIII 4 117 from घूर्ण, खम्म Hai V VIII 4 243 from खन् (passive) &c दूम is the parent of the Gujarātī verbs दूमा, and दूभ. Compare the stanza with Ki. XI 28 The speaker is very appropriately named समृद्धार्थक. He is well off, and appears to lead an easy life To him his long separation from his friend is very painful Hearing of his arrival he comes to see him मित्ताण is a plural of respect. It means 'of an esteemed friend.' The stanza contains अप्रस्तुतप्रशंसा:

vi 2[9] चिरपच्चागदो—returned since a long time, arrived early vi. 2[12] दिट्ठमेत्तो—Chānakya saw Siddhārthaka in the camp of Malayaketu when he surprised and captured it vi 2[13] पिअं—The happy circumstance is the capture of the army of Malayaketu without a blow vi 2[13] देवस्स चन्दसिरिणो—Chānakya must have said वृषलाय (Pi विसलस्स). Siddhārthaka respectfully substitutes देवस्स चन्दसिरिणो for it. vi. 2[22] असुणिदव्वं Sk अश्रोतव्यम्) which may not be imparted or told, secret. vi. 2[32] भयविलोल—anxious to turn back in dismay विलोल here means not disposed to stay, longing to go

vi 2[27] भद्दभड..............विजअवम्मप्पमुहेहिं—The list of deserters closes with Vijayavarman No more deserters are mentioned in the play. So I drop प्पमुहे and read भद्दभड.........

विजअवस्मोहिं. Possibly the word प्पमुह has got in owing to the presence of चित्तवम्प्पमुहा in the preceding sentence and of भद्दभडप्पमुहा in the succeeding speech. vi 2^{35} देवस्स...... ....अवरत्ता The genitive is here loosely used for the ablative It is a Prākritism vi 2^{37} अण्णं मुहे अण्णं णिव्वहणे- The metaphor is taken from dramaturgy मुख is the initial and निर्वहण the completive division, see notes *supra* IV 3 As applied to Bhadrabhata and his associa es, मुख by लक्षणा implies *profession* and निर्वहण signifies *execution*, *action* They hated Chandragupta and professed admiration for Malayaketu, and these very persons belying those professions made him their prisoner In the English translation the sentence is freely rendered vi 2^{40} दवणदीए विअ.......................चाण-क्णादीए—The comparison of the policy of Chānakya and the Heavenly River is obscure and unusual The variant देव्वगदीए involves the repetition of गदी. The poet usually compares the ways of Chāṇakya with the ways of Fate in their inscrutableness, see *supra* V 3 I, therefore, read णिअदीए (Sk नियत्यै) in place of देवणदीए or देव्वगदीए here vi 2^{40} असुणिदगदीए—the course of which is unknown, inscrutable vi 244 पडिवण्णं (Sk प्रतिपन्नम्) —seized, see R XIIV, 47—सुमन्त्रप्रतिपन्नरश्मिभि VI 2^{47} कहिं तं Here तं (Sk तत्) stands for म्लेच्छबलं of the forego-ing speech. The captive Mlechchha army formed a part of the triumphal procession described in the next speech

VI 3 सजलजलदलीलं उव्वहन्ता—bearing a likeness to clouds full of water, black like rain clouds दन्ती—The regular nominative plural of अग्गी and दन्ती is अग्गिणो and दन्तिणो- But when the plural termination is dropped, we have अग्गी and दन्ती, see Har. V. VIII 3. 4—जश्शसोर्लुक्, Compare वण-हत्थी (Sk वनहस्तिनः)—Sc B VIII.36 and अच्छी P D I 24 As re-gards the shortening of the penultimate vowel of प्रहार in Prākrit see Har V VIII. I. 68—घञ् वृद्धेर्वा. जाअकम्प—shaking, trembl-ing उत्तरङ्ग (Sk उन्नराङ्ग) hind parts For जअण (Sk जयन n) in the sense of the mail for a horse see, D N III. 40—जयणं

हयकवअम्मि and As S 915—जयनं विजयेऽश्वादिसंनाहे. सज्जा—equipment, accoutrement Here we have a description of the war-elephants and war-horses of Chānakya in the triumphal procession There is a union (संसृष्टि) of यमक and स्वभावोक्ति in the stanza under notice vi 3^2 उज्झिदाहिआरो चिट्ठिअ—The root स्था is here used as a verb of being. Compare Nāg I 19— अग्रतः स्थित्वा, D k p 136, 121—कर्मण्यभिमुखेन स्थेयम्, स्थिते चार्धरात्रे It is the parent of the Gujarati verb था and the case terminations थी, थकी &c vi 3^6 बुद्धिं अवगाहिदुं—For the metaphor of a deep pool see Ki II. 3. The English rendering is very free here vi 3^5 अदिमुद्धो दाणिं तुमं—Following H (M) I omit सि (Sk असि) before तुमं, which necessitates the omission of जो after it. vi 3^{10} तस्सिं एव्व काले—at that very time, immediately. vi. 3^{12}. चाणकस्स णिवेदिदं—assertion of Chānakya, what Chāṇakya said vi 3^{12} णिवेदिदं (Sk निवेदितम्) is a neuter verbal noun like अभियुक्त V 20^1 *supra.* The spy उदुम्बर dogged the footsetps of Rākshasa from the camp of Malayaketu, letting him alone when he entered जीर्णोद्यान, only to apprise Chāṇakya of it Siddhārthaka learnt the news from Chāṇakya who seems to be somewhat communicative after his late successes vi. 3^{15} पच्चाणअणे (Sk प्रत्यानयन n)—recovery vi 3^{16} अकिदत्थो —whose object is unachieved, *i e*, before achieving his object vi 3^{21} अध चन्दनदासस्स मोक्खं पेक्खासि —Samriddhārthaka, as usual inquires of his friend about this too. He never hazards a guess vi 3^{27} घादअजणेा (sk घातकजनः)—*Chandālas,* who are the professional executioners vi 3^{28} ईदिसे—this. vi 3^{31} चण्डालवेसधारिणो—disguised as *chandālas*

vi 4 छग्गुणसंजोअ०—The speaker implies that the noose with which he pretends to hang himself, symbolizes the tactics of Chānakya to *capture* Rākshasa The short-sighted fellow does not perceive that his master does not want to send him to prison, but to force him to accept the premiership of Chandragupta. For गुण and उपाय see I 2 *supra* The metaphor of पाशमृगया is taken from hunting The figure is सावयव रूपक vi 4^4

जिण्णुज्जाण (Sk जीर्णोद्यान n)—an old, that is, weed-grown garden It is not much frequented Note Prithvīdhara on Mk IX 115—जीर्णेतिविशेषणम् (उद्यानस्य) विजनत्वख्यापनार्थम्. Compare जरद्वनम्—Dk P 94, which is rendered in P Cham by प्रचाररहितं वनम्

VI 5—उच्छिन्नाश्रयकातरेव—The speaker here bewails पार्थिवव्यसन for which see Kām XV 1 By आप्त the author means राक्षस, विराधगुप्त &c The last line of the stanza compares the body politic without the head, that is, the king, to the decapitated human body On कुलटा from कुल and अटा (अटतीत्यटा। पचाद्यचि टाप्) see the vārttika—शकन्ध्वादिषु पररूपं वाच्यम् The compound गतानुगतिक (गतम् अनु गतिर्यस्य) is Bahuvrīhi Note the contempt of widow re-marriage in high class society There is a fusion (संकर) of उपमा, काव्यलिङ्ग and दृष्टान्त here The reading नागैः is a corruption of नांगैः due to the omission of the *anusvāra* mark. Compare—पादे लग्नामत्र मालामिवेन्द्रः पाशीकल्पामायतामाचकर्ष—Si XVIII 5 and उभयतः परिकृष्टमिव दीर्घतरापगम्...... लेसिकापसदम्—Yaś II 44-45, where I propose to read अंत्रमालाम् and दीर्घतरापरांगम् respectively.

VI 6 उच्चैरभिजनम् (उच्चैरभिजनो यस्य Bahuvrīhi)—of high birth, of a noble lineage. शाठ्येण is used adverbially, compare Rām I 36. 5—निखिलेन कथां सर्वामृषिमध्ये न्यवेदयत्; U V.—भूयसा जीवधर्म एष यत्स्वरसमयी कस्यचित् कचित् प्रवृत्तिः; R VIII 9—न खरो न च भूयसा मृदुः The variant छिद्रेण is rejected because the admission of a weak point by Rākshasa in the case of his late sovereign is unseeming and unlikely; nor is it absolutely required by the circumstances of the case There is a union (संसृष्टि) of उपमा and काव्यलिङ्ग.

VI 7 अतर्कितमृत्युयोगे—whose death (मृत्युयोग) was sudden (lit unexpected) The sudden death of Nanda was popularly ascribed to the homicidal rites (अभिचार) of Chānakya समधिकृत्य—appointing a leader, under the leadership of The figure of speech is अनुमान.

VI. 8 अक्षतः कथमसौ संधास्यते—The stanza denies the

possibility of peace while he was hale and whole जीवनाशं नष्टान्—Done to death Note the णमुल् construction, see P III 4 43-46 The figure of speech is अर्थान्तरन्यास. vi 8[2] The reading कुतः and परम् are respectively adopted from H (N) and T (M) The majority read अथवा and वरम् instead

VI 9 शाङ्र्ज्याकृष्टि०—The first two lines describe the skill of Nanda in archery प्रजवितत्तुरगम् is an *avyayībhāva* compound राजि f or राजिका f means here *a field, a plot*, see Vai and Med The stanza contains काव्यलिङ्ग

vi 9[3] दशापरिणतय —turns of the conditions of life,

VI. 10 The suffix क in उद्यानक denotes contempt There is a fusion (संकर) of पर्याय and उपमा VI 10 इदम् refers to the pomp and power described in the preceding stanza अहो expresses विषाद

VI 11 विपर्यस्तं सौध०— The stanza alludes to the overthrow of the Nanda family, the destruction of the five friendly Mlechchha kings, the perversity of Fate and the delusion of Malayaketu, topics still fresh in the mind of the speaker सौध is the summer-house (समुद्रगृह) and सरस् is the lake on the bank of which the former was built महारम्भरचनम्—(i) the series of structures whereof was grand, (ii, the series of exploits whereof was magnificent आरम्भ—(i) a structure, (ii) a deed, exploit रचना—stringing together, series विगुण is the opposite of अनुगुण and means adverse The stanza contains उपमा

VI 12 कृपा—tenderness, compassion The figure of speech is उत्प्रेक्षा

VI 13 अन्तःशरीरपरिशोष ० —The trees of the weed-grown garden are here represented as repairing to the cremation ground to burn themselves alive after their departed sovereign Nanda It is difficult to reproduce the double meaning of छाया. With reference to trees it signifies *shade*, and with reference to servants loyal unto death it means *radiance* or *radiant features* व्यसन n disaster, in the case of the trees is the disaster of neglect ; and in that of loyal servants to whom they

are compared it denotes the disaster caused by the death of the sovereign The reading कीटक्षतस्रुतिभिरस्रुमिवोद्वमन्तः is rejected, because it is absurd to speak of trees that are dry and withered as exuding liquid matter The figure of speech is उत्प्रेक्षा vi 13 For the interpretation of सुलभ as meaning योग्य see Rāghavabhatta on IV 4—निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः केनचित्। and compare अतिक्रान्तः कालो लटभललनाभोगसुलभः— Bh III 32 vi 13 मुहूर्तमुपविशामि—mental and physical depression demands rest

VI 14 प्रमथश्रुतिश्रोतृणां०— With श्रुतिपथ m meaning the ear, compare ईक्षणपथ—Mv VI 57 signifying the eye In Gīt. XI 32 we have its synonym श्रवणपथ For नान्दी in the sense of a kettle-drum see Vai For the use of it see Hch P 137—228—चकाण कोणाहतानन्दादिव प्रत्यूषनान्दी, नदन्नान्दीके प्रयाणसमये, and Mv.II 4—नान्दीनादप्रभृति, The figure of speech is उत्प्रेक्षा vi 14^2 पिशुनयति is a denominative from m पिशुन a *tell-tale*

VI 15 आवितोऽस्मि— When Rākshasa left the camp of Malayaketu and turned his silent steps to Pātaliputra, he *heard* the report of the capture of Malayaketu by Bhadrabhata and his companions As he approached the town he *saw* the triumphal march of the Mauryan army to the town along with the captive Mlechchha army These two facts are alluded to in the first half of the stanza The latter half refers to the ultimate subjection of Rākshasa who finds himself so completely in the power of Chandragupta that he is obliged to accept the office of prime minister in order to save his friend Chandanadāsa The figure of speech is पर्याय. vi 15 आसीणो अअं—Note the use of the present participle for the present indicative, compare the same with the use of the past participle for the past which dates earlier In Gujarātī poetry the present participle does the office of the present indicative vi. 15^b जं पिअजणविणासदुक्खिदो० — mark he says प्रियजन and not प्रियवयस्य here Rākshasa fears lest it be a dearly loved family-member Personal grief on account of

family bereavement is too sacred a thing to be talked about and too heavy to bear vi 15^{10} **व्यसनसब्रह्मचारिन्** a fellow student in the school of misfortune, an unfortunate person like one's self Compare **वेगसब्रह्मचारिणमिव मनसः** and **दुःखसब्रह्मचारिणी** K 19, 176 On **सब्रह्मचारिन्** see P vi 3 86—**चरणे ब्रह्मचारिणि** It is thus explained by Bhattoji Dīkshita—**ब्रह्म वेदः । तदध्ययनार्थं व्रतमपि ब्रह्म । तच्चरतीति ब्रह्मचारी । समानः स सब्रह्मचारी.** vi 15^{15} **प्रत्यादिश्यामहे**—I am surpassed, I am thrown into shade, compare the root **प्रत्याख्या** vi 15^{27} **असुणिदव्वं** (Śk **अश्रोतव्यम्**)—The sad news of his suicide

VI 16 **औषधपथातिगैः** (**औषधानां पन्थानं अतिगच्छन्तीति**—beyond the power (lit scope) of drugs, incurable **किमग्निविषकल्पया**—see P V 3 67—**ईषदसमाप्तौ कल्पब्देश्यदेशीयर.** For the comparison of royal displeasure with poison see Yaś II 89 **जणपद** (Śk **जनपद** m)—People subjects, see Vai see also Pt—**जनपदहितकर्ता त्यज्यते पार्थिवेन अलभ्यमनुरक्तवान्**—Note the construction, The presence of **आविणअ** in the next speech has induced me to prefer **किमयमन्यनारीजनम्** to **कथय किं कुमारीजनम्** **अवशः** (**न विद्यते वशं प्रभुत्वं यत्र**)—Beyond one's power to counteract, in which one is helpless Ordinarily the adjective is used with reference to a person The four lines **किमौषध०, किमग्नि०, अलभ्य०** and **किमस्य०** together make up the Prithvī stanza vi 16^2 **चन्दनदासोऽस्य०**—The pronouns **अस्य** and **तस्य** stand for Jishnudāsa and Chandanadāsa respectively vi 16^{15} **अपावृत्तम्............शोकद्वारम्** Compare—**मृत्युद्वारमपावृतम्** Rām iv 1 26. vi 16^{16} **कष्टतरम्**—The comparative denotes *excess* vi 16^{21} **वअस्ससिणेहसरिसं**—as befitted his love for his friend vi 16^{24} **पज्जत्तो अत्थो** (Śk **पर्याप्त अर्थः**) means a sum of money *sufficient* for the ransom of Chandanadāsas vi 16^{24} **कुडुम्बभरणपज्जत्तो अत्थो** which is the reading of the manuscripts, would mean money that suffices to maintain the family This amount may or may not be an adequate ransom So I omit **कुडुम्बभरण**

VI 17 **तमर्थं त्वं त्यक्तुं व्यसनिनि वयस्ये व्यवसितः**— To make

the complex sentence end here, I read **तमर्थं त्वं** in place of **प्रियं सद्यः, प्रियं तद्यः** and **वयस्यार्थे** of the editions none of which appears to be the original reading The other readings are also obscure **तमर्थं त्वं** &c is the result of a careful selection out of them **कृतार्थोऽसावर्थस्तव॰** This line is connected with the preceding three lines by the causal relation The stanza contains the figure **काव्यलिङ्ग**.

vi 17[1] **किं प्रतिपन्नम्**—The root **प्रपद्** means to do, and **प्रतिपद्** to do or act in answer to what another does, that is to reply See the next speech where **प्रतिपन्न** is paraphrased by **प्रतिभणित** vi 17[10] **सो.........घरअणं जाचीअदि**—The root **याच्** in the passive voice agrees with the indirect object in number and person

VI 18 **शिबिनेव॰**—Construe as follows—**भो साधो शरणागत, रक्षणात् समुद्भूत यशः यथा शिबिना निश्चितं तथा अविना सुहृदा त्वया अपि निश्चीयते** For **अवि** in the sense of **नाथ** (a refuge of the destitute) see Vai and Med The figure of speech is **उपमा**
vi.18[5] **नन्वनेन व्यवसायसुहृदा**—Here **व्यवसायसुहृदा** is an adjunct of **अनेन**.

VI 19 **युद्धश्रद्धापुलकित इव**—for **श्रद्धा** in the sense of craving (**आदर**) see Med and compare **श्रद्धालु (दोहदवती)**, Gujarāti **सादर**. As applied to the sword **पुलक** m denotes streaks of superior radiance on the blade, see Vai— **पुलकास्त्वणुराजयः** It is employed in this sense in P C I 34 and Si xvii 25 Commentators have missed the technical meaning and have rendered it by **रोमाञ्च** and **छाया** respectively In P Cham I 34. the streaks of radiance are represented as written characters (**अक्षर**), whereas in Si XVII 25 and here they are regarded as thines of hair standing on end (**रोमाङ्कुर**) Derive **पुलकित** as under —**पुलकाः अणुराजय· एव पुलकाः रोमाङ्कुराः संजाताः अस्य** In **प्राप्तसख्य** (**प्राप्तं योग्यं सख्यं यस्य**) the word **प्राप्त** means *proper*, for which see Vai. and compare Nāg IV 87—**वासो**

युगमिदं रक्तं प्राप्ते काले समागतम् and compare also प्राप्तकारिन् , प्राप्तरूप, प्राप्तकाल &c The phrase प्राप्तसख्यः करेण means which has my right arm for its right companion सत्त्वो--surpassing excellence or (ii) valour The Stanza contains the union (संसृष्टि) of उपमा, उत्प्रेक्षा and रूपक,

vi 19 [1] सेट्ठिचन्दणदासजीविदरक्खणेण पिसुणिदा--The speaker pretends to have so much faith in Rākshasa that he assumes the release of Chandanadāsa as an accomplished fact vi 19[3] अमच्चपादा—The plural forms of पाद and चरण are added to names and designations of persons to show great respect or veneration vi 19[7] सोऽहमनुभूतभर्तृविनाशः &c —There can be no stronger self--condemnation than this, contradicting the compliments paid to one item by item For the epithets अनार्य and यथार्थ राक्षस the reader is referred to v 21, and v. 7 respectively. vi 19[19] जीविदं परिरक्खन्ता— purposing to save their lives, that is to say, for their own safety This peculiar use of the present participle has the sanction of Pāṇini , see P III 2 126 लक्षणहेत्वोः क्रियायाः Compare Si VII 26—मरुद्वनिरुहां रजो वधूभ्यः समुपहरन् विचकार कोरकाणि and Bk IV 8—शय्योत्थायं मृगान् विध्यन्नातिथेयो विचक्रमे —In this special sense the present participle is the parent of the future in modern Sindhi

VI 20. यदि हि शकटो–The fabricated letter in the hand-writing of Śakatadāsa and the feigned mission of Siddhārthaka therewith to Pātaliputra leads Rākshasa to suspect that Siddhārthaka was a secret agent of Chāṇakya and that he seduced Śakatadāsa and conducted him thither to plot his downfall Under the supposition it is difficult to say why the enemy had put the executioners to death If then he dismisses the idea of the perfidy of Śakatadāsa and the foul play of Siddhārthaka he is at a loss to see how the enemy could have got the mischievous letter written It is confusion worst confounded. शत्रोर्मतेन—by the accredited agent of the enemy वधाधिकृतो जनः—persons officiating as executioners,

i.e., *Chanḍāls* तर्क m—a *reductio ad absurdum* speculation. विभावयेत्—could cause to exist, could produce or get up.

VI. 21 घातकानां विघाते—This is an instance of subjective genitive and means घातककर्तृके वध्यस्य विघाते; see P II. 3. 65—कर्तृकर्मणोः कृति—With the second line of the stanza compare A. R 6.—कालापेक्षी दण्डनीतिप्रयोगः व्यापत्ति death.

End of Act VI
called
Sham Strangulation.

Act VII

हीमाणहे expresses खेद्. With the Prākrit root मह् to wish Hai. V VIII 4 191 compare Vedic मह् 1 A. to delight, classical मह m a festival. In the first stanza the politically unwholesome is compared to poison, being equally fatal In the second it is spoken as more terrible in its consequences than the physiologically unwholesome The two stanzas are meant to point out the levity of Chandragupta who sentenced Chandanadāsa only to death and not his whole family. The executioners speak the Māgadhi dialect The figure of speech in the first stanza is उपमा and in the second व्यतिरेक. vii. 2^{6} अशुहं गदिं—evil fate, death vii 2^{6} पादिआल— remedial measures. vii. 2^{18} शूलं स्कन्धेन वहन्—see Mk. X. 116-117

VII 3 अह्मारिसाण वि—The reading कुले is taken from the Bikaneer fragment of the Mudrārākshasa For अस्मादृशानाम् in the sense of अस्माकम् see I 20^{48} notes.

VII 4 मोत्तूण आमिसाइं० —The figure of speech is अप्रस्तुतप्रशंसा. With the stanza compare the following piece of Muktāpīda (A. C 726-753) :—वसन्त्यरण्येषु चरन्ति दूर्वां पिबन्ति तोयान्यपरिग्रहाणि । तथापि वध्या हरिणा नराणां को लोकमाराधयितुं समर्थः ॥

vii 4^{1} भो जिण्हुदास—she calls Jishnudāsa to her to commit her son to his care For she was determined to follow her husband in death. But Jishnudāsa had just turned back, as we learn from the next speech Hence there is no reply, vii. 4^{11} एदे अह्म पिअवअस्सा ० —This is said by way of defence in reply to the stricture दुल्लहा ते खु माणुसा जे &c. Here the plural एदे, पिअवअस्सा. &c is the plural of respect.

vii 4^{12} णिवट्टमाणा (sk. निवर्तमानाः) returning home, dragging the body homeward. To avoid the tautology involved

अंसुपाद &c and बाहगरूआए I omit अंसुपादमेत्तकेण किदपदी आरा The variant णिवावसलिला for पदीआरा fails to remove the tautology noticed It will be seen from the speech under comment that the report of Vishnudāsa's suicide by fire, made by the man with a rope to Rākshasa in the weed-grown garden, was a fiction vii 4^{21} परलोअं पत्थिदो अज्जो ण देसन्तरं—Note the two sorts of अनुगमन; (1) seeing a person off or अनुव्रजन for which see K V and (ii) following a person in death or अनुमरण for which see K p 73 In the present case Chandandāsa was going to be impaled. So his wife remonstrates with him when he bides her go home, for she means to follow him to the other world vii 4^{25} भत्तुणो चलणे अणुगुच्छन्तीए अप्पाणुग्गहो होदु—This sort of suicide was regarded very meritorious, so she wishes to bless herself with it vii 4^{30} अणुगिह्नन्दु णं ० —She blesses her son before her death vii 4^{31} पडस्सु अपच्छिमं पिदुणो पादेसु—Like उत्तम and अनुत्तम, the terms पश्चिम and अपश्चिम in the sense of final, are convertible It is this convertibility that gives rise to various readings in the present case as in Māl IX. 240 The termination स्सु in पडस्सु is derived from the ātmanepada termination स्व vii. 4^{33} किं दाणिं मए तादविरहिदेण अणुचिट्ठीदव्वं —The boy would rather die than live fatherless He does not like to outlive his father Chandanadāsa understands his words differently and directs him to fly from Chānakya, lest the latter should put him also to death in his search after the family of Rākshasa vii 4^{50}

अवस्सं भविदव्वे विणासे०—Compare H. I 44

धनानि जीवितं चैव परार्थे प्राज्ञ उत्सृजेत्।
तन्निमित्तो वरं त्यागो विनाशे नियते स्थिते ॥

vii. 4^{59} भो भोः शूलायतनाः० The root आयत् I. A. signifies *to depend on*. Hence शूलायतनाः (शूलमायतनं जीवनाश्रयो येषाम्) denotes those who depend on, that is to say, make a living by, impaling culprits, in other words, those who execute culprits. With शूलायतन compare अर्थायतन in A. P 115 17—अर्थायतनशास्त्रेषु तथैव स्यात् कुतूहली. There are only two executioners

employed in the present case But when Śakatadāsa was ordered to be executed, there were more of them With that instance still fresh in his mind owing to the recent recital of the incident by the pretended friend of Jishṇudāsa in the weed-grown garden Rākshasa looked forward to a party of executioners in the case of Chandanadāsa to prevent all possibility of escape or rescue. On this supposition is the use of the plural number to be explained.

VII 5. **मित्राणां व्यसने**—There is a reference here to Chandanadāsa. The plural **मित्राणाम्**—is the plural of respect **वञ्चना**--circumvention The stanza **येन स्वामिकुलं** contains the figure **काव्यलिङ्ग**. In the last line there is **रूपक** also

VII. 5^1—**अमच्च किं एदं**—The lapidary was going to say **अमच्च किं एदं सव्वं पि पआसं णिप्फलं करन्तेण तुए अणुचिट्ठिदं**—But Rākshasa catches only the first three words and, taking them differently, interrupts his speech with the reply **त्वदीयस्य सुचरितैक०** VII 5^5 **स्वार्थ एवानुष्ठितः** By **स्वार्थ** is meant the purpose nearest to the heart of Rākshasa, which he had decided upon achieving after much deliberation, see VI 21. It was the release of Chandanadāsa This purpose (**अर्थ**) of his (**स्व**) he achieves by surrendering himself up to the enemy

VII 6 **असज्जनरुचिः** (**असत्यः जनानां रुचयः यस्मिन्**) is a *bahuvrīhi* compound The **मत्वर्थीय** suffix **विन्** in **यशस्विन्** denotes superlativeness (**अतिशायन**) The preposition **वि** in **विशुद्ध** shows superior excellence (**विशेष**). Śibi lived in a sinless age But Chandanadāsa belonged to the sinful Kali age Buddhas suffered in their own person, see the Bauddha Jātaka stories But the lapidary exposed himself and his family to sufferings The stanza contains a fusion (**संकर**) of **काव्यलिङ्ग** and **व्यतिरेक**.

VII 6^9 **णन्दकुलणगशश्चुण्णणकुलिशश्श मोलिअकुलपडिस्टावअश्श**-The wording of these attributes of Chānakya is open to grave suspicion The absence of a metaphor in the second answering to the one in the first of the attributes is unusual The attempt

of H (l) to supply it by the insertion of साही (from Sk शाखिन् a tree) after मोलिअ कुल only confirms the suspicion The addition of a third attribute पोल (i e पउल) धम्मशंचआह (vl संटाव-आह) in H which appears to be but a corruption of the second, exposes the unreliable character of the text I abjure the metaphor and read णन्दकुलशंचुण्णणश्शं (skr नन्दकुलसंचूर्णस्य)

vii 6[13] अय्यणीदिणिअलिदबुद्धिविहवे—The metaphor णिअल (Sk. निगड m n a chain) is forced I, therefore, read अय्यणीदिणिग्गलिद० (Sk आर्यनीतिनिर्गलित०). The stages of corruption are as under —णिग्गलिद्, णिगलिद्, णिअलिअ. निर्गलित is stronger than गलित. With निर्गलितबुद्धिविभवः compare गलितयौवना (कामिनी.) गलितविभवाः (नृपाः)

vii 6[15] जयनिका is a diminutive of जयन. From जागर m and जयन n both meaning an armour, we have in Old Gujarāti जरह and जीण; see Kā Pra 1—भटाउली। किस्या संनाह। जरह, जीण, जीवरखी, वज्राङ्गी, अङ्गरखी, लोहबन्ध Chāṇakya has no time to doff his armour He has just returned from the field, having forced the Mlechchha army to surrender. So he is ushered on the stage in his fine coat of mail which left visible the face only

VII 7. पटान्ते in a cloth Compare तोयान्ते Rām V 10,28 —गाङ्गे महति तोयान्ते प्रसुप्तमिव कुञ्जरम् The noun अन्त m in the sense of *the interior* is related to अन्तर From it is derived the locative termination आँत in Marathi as माँ is from its synonym मध्य in Gujarati सदागति m the wind. अनेकपः (अनेकाभ्यां पिबतीति) an elephant, compare द्विप The cumulative particle च in the fourth line implies that the capture of Rākshasa is as the holding of fire in a piece of cloth, the staying of the wind by meshes, the forcing of the lion into a cage and the stemming of the ocean with a pair of arms, all combined The stanza केनोतुङ्ग contains अतिशयोक्ति. The author of Alan Kau takes it as an instance of निदर्शना; see Alan Kau 262-63

VII 8 आकरः सर्व०—There is the union (संसृष्टि) of काव्यलिङ्ग and उपमा. कल्पना, from the causal of क्लृप्—1. A, means

(i) devising and (ii) getting ready. So with reference to the army it signifies martial equipment, and with reference to Chānakya, formation of political schemes In the time of Amarasimha **कल्पना** denoted the accoutrement of elephants It is here used to denote the military equipment of the army in general.

VII 9 The stanza **गुरुभिः कल्पना०** contains **तुल्ययोगिता.**

VII 10 **सर्वोऽयं वृषलस्य०**—To impress Rākshasa favourably about Chandragupta, Chānakya sinks in the background and brings the king to the front Henceforth we have the delineation of the policy of conciliation (**सामन्**). It is five-fold, namely, **गुणकीर्तन , सम्बन्धाख्यान , परस्परोपकारसंदर्शन, आयतिसंप्रकाशन** and **आत्मोपसंधान;** see Kām XVII 4-5 The present speech illustrates the **आत्मोपसंधान** mode **च तथा** as well as, and (**तथा च**) The indeclinable **किल** expresses **अलीक,** and goes with every one of the seven deceptions mentioned in the first three lines

VII 10[3] **ततः प्रविशति०**—Through his other agents Chānakya knew of the surrender of Rākshasa before Vajraloman alias Siddhārthaka announces it to him, and he also sent a word to Chandragupta to come and see him Hence it is that the latter appears on the scene in the very nick of time For **विभवतः** in the sense of *around* see M II, 5; I. 30-31, and Nāg III. 45-46

VII. 11 **विलक्षतां गतानाम्**—confounded, put to shame. For **प्रतिष्ठा** in the sense of fixedness, permanence (**स्थिति**) see Vai.

VII 12 In **विगुण** the word **गुण** m means the bow-string; so the compound **विगुणीकृत** signifies *unstrung*, The Krit suffix **ऊक** in **जागरूक** denotes habit (**ताच्छील्य**); see P III 2. 134-165 **गुरवः** is the plural of respect. The stanza **विगुणीकृत०** contains a fusion (**संकर**) of **विभावना** and **काव्यलिङ्ग.**

VII. 12[2] **संपन्नास्ते मदीया आशिषः** —"You have many times made obeisance to me and I have as many times blessed you Now make obeisance to Rākshasa and earn his blessings—" This is what the speech means.

VII. 13 **बाल एव हि०**—The figure of speech here is **उपमा.**

VII 14 **जगतः किम्**—which part of the world **विजितम्** is equal to **विजितं भविष्यति. गुरु** stands for **सुरगुरु** or **बृहस्पति.** He is one of the divine writers of politics **षाड्गुण्य** n. (**षट् + गुण + स्वार्थे ष्यञ्**) means the six courses of action (**षड् गुणाः**) collectively, that is to say, politics The readings **आर्ये चार्ये च** and **आर्ये त्वयि च** make a reference to Chāṇakya. But the latter wants to sink in the background, disclaiming personal political influence over Chandragupta So the said readings are rejected In the passage under notice also there is the **आत्मोपसंधान** or **आत्मसमर्पण** mode of conciliation. The figure of speech here is **रूपक.**

VII. 14[1] **स्पृशति मां भृत्यभावेन कौटिल्यशिष्यः**—Rākshasa at first takes amiss the term **अमात्य** and **आर्य** used by Chānakya and Chandragupta with reference to him He suspects that they were mocking him On a second thought he believes that Chandragupta was addressing him in the complimentary language by way of courtesy Because he was the minister of his father, he was paying respect to him. As yet Rākshasa does not perceive that it was neither mockery nor courtesy, but a sincere conciliatory offer of premiership

VII. 15 **द्रव्यं जिगीषुम्**—An ambitions King (**जिगीषु** m) That is (at the same time) good King (**द्रव्य** n). Here **द्रव्यम्** means **सद्द्रव्यम्** **सद्द्रव्यभूतम्** **अद्रव्य** is the opposite of that. **विशुद्धनय**— of correct , *i e*, unerring policy The figure of speech in the stanza **द्रव्यं जिगीषु०** is **अप्रस्तुतप्रशंसा**:

VII. 16 **अजस्रम्**—incessantly **शून्य**—non-existence (**असत्**); hence **अशून्य**—existent (**सत्**). So **अशून्यासन** means *having saddles on them, i e.* saddled On the attention bestowed on elephants see Pal 4 and Ar II. 48 The war accoutrement of elephants (**परिकल्पना** or **कल्पना**) consisted of **लोहजाल, दन्तबन्ध** &c. It is the chain armour (**लोहजाल**) that is here referred to. **वंश,** signifying the backbone, by **उपादानलक्षणा**

here denotes the back, see Yaś p 42— करिण इव स्वच्छन्दाचारपरागकलुषितां निजवंशलक्ष्मीमुपयच्छमानस्य Compare Gujarātı वांसो दृप्तारिदर्पच्छिद् —Here there is a complimentary reference to the mighty foes of Nanda that Rākshasa had humbled The speech embodies the गुणकीर्तन mode of conciliation —The figure of speech is उदात्त vii 16¹ न भवतः शस्त्र॰—Without your accepting the Ministerial sword Chandanadāsa does not live vii 16² प्रह्व adj —Submissive vii 16⁷ आर्यप्रसाद of course means राक्षसानुग्रह. vii 16¹² सोऽयमिदानीं जाने ते—Compare the Gujarātı idiom हवे ए जाणे The object of दासीकृत्य is मलयकेतुम् understood. vii 16¹³ विज्ञापना—counsel or advice (as to what should be done with Malayaketu) Technically it is the king who disposes, the ministers only giving their opinion which in the language of the court is called विज्ञापना vii 16¹⁵ वयं मलयकेतावुषिताः—We lived at the court of Malayaketu The locative here expresses सामीप्य. vii 16¹⁶ राजा चाणक्यमुखमवलोकयति—This is a look of assent (अनुज्ञा) Compare Bk XIV 18 —ईक्षांचक्रेऽथ सौमित्रिम्, where Mallinātha renders ईक्षांचक्रे by दृशैव...............अनुज्ञातवान्. In Se B I 48—आणव्व बलाइं से विलग्गइ दिट्ठी—there is the look of command vii 16¹⁷ प्रतिमानयितव्यः......प्रणयः—The rendition of the forfeited kingdom illustrates the गृहीतप्रतिदान type of the policy of दान, for which see Kām XVII vii 16¹⁸ अमात्यराक्षसेन विज्ञापितः प्रयच्छति—Of course Rākshasa simply said परिरक्ष्यन्तामस्य प्राणाः. But a king dispossessed of his territories is *politically dead* That he might live, he should be reinstated The advice of Rākshasa, literally interpreted, thus includes the restoration of his territories to him vii 16²² श्रेष्ठी चन्दनदासः.........पदमारोप्यताम् —This is the परस्परोपकारसंदर्शन mode of conciliation

vii 16²⁴ नेतरि—With नेतृ in the sense of a minister or counsellor, compare नीति हस्त्यश्व is a समाहारद्वन्द्व compound, denoting horses and elephants forming part of an army, that is to say, war-horses and war-elephants, see P II 4 2—द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् सहस्त्यश्वम् (हस्त्यश्वेन सहितं यथा स्यात् तथा) is an *avyayībhāva* compound formed of स which is an

abbreviation of सह and of हस्त्यश्व just explained The text here has suffered greatly at the hands of revisionists. A glance at Dr Hillebrandt's edition will suffice to show what a mess they have made Apart from its being an anachronism, the boastful reference to the tying up of the hair on his head by Chāṇakya in the hearing of Rākshasa is eggregeously inconsistent with his settled policy of conciliation I, therefore, reject the line पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा and reconstruct the stanza with the help of the prose sentence that goes before it as given in the foot-note. vii 17[2] भो राजन् चन्द्र०—Now that the sovereignty of Chandrgupta is made secure, Chānakya addresses his Vrishala protégé as राजन् चन्द्रगुप्त The terms राजन् and अमात्त्य are meant to emphasize the relation of kingship and premiership vii 17[1] After किमतः परं प्रियमस्ति the editions add राक्षसेन समं मैत्री० which is outrageously offensive It is beyond doubt spurious vii 17[5] तदिदमस्तु—Here there is a sudden change. The speaker drops the character of Rākshasa that he had assumed and in his original character of a player asks his brother-player who presonated Chānakya *to bless* the then reigning sovereign Avantivarman Compare the case of सूत्रधार and नटी in the prologue translating themselves to Pātaliputra of the time of the Maurya king Chandragupta

VII 18 वाराहीं तनुम्—The form of a boar, the Boar Incarnation आत्मयोनि० (आत्मा योनिः यस्य) — [illegible]lf begotten अवनविधौ अनुरूपाम्—suiting His mission of r[illegible]scuing, proper for the work of rescuing. प्राक्—formerly, in ancient times. प्रलय—the submergence caused by the demon Hiraṇyāksha भूतधात्री (भूतानां प्राणिनां धात्री जननी)—the earth. म्लेच्छ—The Hūnas who made inroads from the northwest in the sixth century. The Maukhara king Sarvavarman of Kanauj had fought with the Hūṇas and his grandson Avantivarman had the same enemies to deal with For बन्धु in the sense of *a relative*, see Vai. The figure of speech is अभेदातिशयोक्ति

END OF ACT VII
called
CATASTROPHE.

APPENDIX A—*Metrical Table.*

Number of syllables	Name of the Metre	Where employed	Total	Measure
8	अनुष्टुप्	I 3, 15, 24, 25; II 20, 21 23; III. 23, 34, IV 8, 9, 10, V 14, 17, 22, VI. 15, 18, VII. 8, 9, 13, 14, 17.	23	पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः । गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥
11	इन्द्रवज्रा	V 8	1	स्यादिन्द्रवज्रा यदि तौ जगौ गः । उपेन्द्रवज्रा जतजास्ततो गौ ॥
	उपजाति	II 2.	1	अनन्तरो दीरित लक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः ॥
12	वंशस्थविल	IV 13.	1	वदन्ति वंशस्थविलं जतौ जरौ ।
13	प्रहर्षणी	I. 7, III. 12, V 13.	3	त्र्याशाभिर्मनजरगाः प्रहर्षणीयम् ।
	रुचिरा	II. 3, V. 6.	2	चतुर्ग्रहैर्वद रुचिरां जभस्जगाः ।
14	वसन्ततिलका	I. 9, 23, 27, II. 6, 8, 17, III 9, 17, 18, 30, 32 IV 6, 11, 16, V 7, 16 VI 7, 13 VII. 15.	19	उक्ता वसन्ततिलका तभजा जगौ गः ।
15	मालिनी	III, 15, 25. VI 1, 3	3+1	ननमयययुतेयं मालिनी भोगिलोकैः ।
17	शिखरिणी	II. 7, 10, III. 3, 4, 7, 8, 11, 16, 28 V 3, 4, 12, VI. 6, 11, 12, 14, 17	17	रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी
	हरिणी	III 6, IV. 2, VI. 20	3	नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ।
	पृथ्वी	VI. 16	1	जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।
	मन्दाक्रान्ता	VI 19.	1	मन्दाक्रान्ता जलधिषडगैर्म्भौ नतौ तौ गयुग्मम्।

Number of syllables	Name of the metre	Where employed	Total	Measure
19	शार्दूलविक्रीडित	I 11, 13, 14, 22, 26, II 4, 5, 9, 12, 13 15, 16, 22, 24, III 1, 2, 5, 13, 14, 26, IV 5, 14, V 5, 10, 15, 18, 20, 21, 24 VI 5, 8, 10, VII 5, 6, 7, 10, 16	37	सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।
20	सुवदना	IV 15	1	अश्वैरश्वैश्च षड्भिर्मरभनयभला गः स्यात् सुवदना ।
21	स्रग्धरा	I. 1, 2, 10, 19, II 14, III. 10, 19, 20 21, 22, 24, 27, 29, IV 3, 7, 12, 20, V 11, 19, 23, VI 9 21, VII 19	22	म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ।
11|12	माल्यभारिणी	VII 11 12,	2	विषमे ससजा गुरू समे चेत् सभरा यो वद माल्यभारिणी ताम् ।
12|13	पुष्पिताग्रा	I 4	1	अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा ।
Number of Syllabic instants 30/27	आर्या	I 5, 6, 8, 16, 17, 18, 20, II. 11, 19, IV 1, 4, 17, 18, 19 V 1, 2, 9, VI. 2, 4 VII 1, 2, 3, 4	*23	पूर्वार्धे सप्त गणा अजाविषमाः स्युश्चतुष्कला गश्च षष्ठो जो वा न्लौ वा ल उत्तरार्धे भवत्यार्या ॥

* I 16, II. 1, V. 2, VI. 2 and VII. 2 are विपुला *āryās*; the rest are पथ्या *āryās* having a pause (यति) after the twelfth syllabic instant in each half (अर्ध)

APPENDIX B—*Dramaturgical Analysis.*

The Roman figure denotes the act, the Arabic figure coming after it denotes the stanza, and the index—Arabic figure thereof denotes the line of the prose going before These lineal numberings limit the scope of the *angas* against which they stand For the definitions of the *angas* the reader is referred to Daśarūpa or Sāhityadarpana

१ उपक्षेपः ।	I 10^{7}–14
२ परिकरः ।	I 15^{1-14}
३ परिन्यासः ।	I 15^{15-20}
४ विधानम् ।	I 15^{20}–15
५ प्राप्तिः ।	I 19^{12-50}
६ युक्तिः ।	I 19^{81-}–20^{7}
७ करणम् ।	I 20^{8-42}
८ उद्भेदः ।	I 21^{14-77}
९ विलोभनम् ।	I 21^{61-}-22
१० परिभावना ।	I 23^{27-}–23
११ समाधनम् ।	I 24^{15-}–24
१२ भेदः ।	I 25^{2-}–25
१३ प्रगयणम् ।	II 10^{4-}–11^{5-}
१४ परिसर्पः ।	II 18^{2-}–22^{12}
१५ वर्णसंहारः ।	II 22^{13-}–24^{6}
१६ विलासः ।	III 7^{4-}–9
१७ पर्युपासनम् ।	III 10^{1-}–11^{12-}
१८ पुष्पम् ।	III 14^{1-}–17
१९ विधूतम् ।	III 18^{3-15}
२० शमः ।	III 18^{21-}–18
२१ निरोधः ।	III 20^{3-20-}, III 24^{7-8}
२२ उपन्यासः ।	III 24^{9-}–25
२३ नर्म ।	III 27^{1-2}
२४ नर्मद्युतिः ।	III 27^{3-}–28^{3}, III 30^{1-}–32
२५ वज्रम् ।	III 26^{1-}-26, III 28^{4}–28
२६ उद्वेगः ।	IV 2
२७ मार्गः ।	IV 4^{1-6}
२८ संभ्रमः ।	IV 7^{6-}–7
२९ अभूताहरणम् ।	IV 8^{4-1}
३० आक्षेपः ।	IV $11^{6-7,12-17,26-29}$, IV 12^{1-4}
३१ रूपम् ।	IV 11^{36}–11
३२ अनुमानम् ।	IV 12^{5-}–12
३३ संग्रहः ।	IV 13^{1-10}
३४ क्रमः ।	IV 13^{13-}–13
३५ उदाहरणम् ।	IV 14^{4}–14
३६ तोटकम्	IV 15^{1-}–16
३७ अधिवलम् ।	IV 18^{3-}–19
३८ प्ररोचना ।	V, VI 4
३९ प्रसङ्गः ।	V2, V3^{45-}-3, VI I
४० शक्तिः।	V 4^{7-}–4 V 10^{79-}-10
४१ अपवादः ।	V 5^{2-}-5, V 6^{13-}-7, V 12^{6}-12, V 13^{3-}–17^{2}
४२ आदानम् ।	V 8^{1-}-9^{2}, V 24^{2-}-24, VI 20^{14-}–21
४३ द्युतिः ।	V 10^{6-75}
४४ व्यवसायः ।	V 10^{78}–11^{2}
४५ विरोधः ।	V 19^{1-}–20
४६ संफेटः ।	V 21^{1}–22^{5}
४७ विद्रवः ।	V 22^{8-14}, VI 3^{22}-3, VI 4^{23-24}
४८ छलनम् ।	V 22^{15}–23
४९ द्रवः ।	VI 4^{1-4}
५० विचलनम् ।	VI 18^{24}-19
५१ निर्णयः ।	VI 16^{1}–17^{1}
५२ परिभाषणम् ।	VII 5^{59}-6
५३ आनन्दः ।	VII 7^{16}-9
५४ समयः ।	VII 11^{4}–12
५५ विबोधः ।	VII 13^{2}–13

५६ भाषणम् । VII 14^{1}–14

५७ ग्रथनम् । VII 16^{1}–16

५८ प्रसादः । VII 17^{3-4}

५९ संधिः । VII 17

६० पूर्वभावः । VII 17

६१ कृतिः । VII 17^{21-22}

६२ उपगूहनम् । VII 17

६३ उपसंहारः । VII 18^{2-3}

६४ प्रशस्तिः । VII 18

नाट्यत्रिवर्गः ।

१ वस्तु । प्रख्यातमैतिहासिकम् ।

२ रसः । वीरः ।

३ वृत्तिः । सात्त्वती चारभटी च ।

४ नायकः धीरललितः ।

५ प्रतिनायक धीरोद्धतः

वृत्त्योरङ्गानि ।

(सात्त्वत्याः)

१ संघातकः मंत्रकृतः । I ^{2}–26, III 30^{3}–30

अर्थकृतः । V 16^{1}–22^{14}

दैवकृतः । II 16^{3-45}

२ उत्थापकः । V 22^{15}–22

३ संलापकः । VII 16^{1}–17^{7}

४ परिवर्तकः । VII 17^{8}–17

(आरभट्याः)

१ वस्तूत्थापनम् अविद्रवम् । I 21^{68}–24^{16}

सविद्रवम् । I 25^{2-18}

२ संफेटः । III 26^{1}–30^{2}

३ अवपातः । IV 15^{1}-16, V 23^{1}–23

४ संक्षिप्तकः । VI 3^{22}–4^{6}

अर्थप्रकृतिपञ्चकम् ।

१ बीजम् । मुद्रालाभः ।

२ बिन्दुः । भूषणविक्रयः ।

३ पताका । पुष्पपुराभियोगः ।

४ प्रकरी । कपटपाशः ।

५ कार्यम् । राक्षसोपसंग्रहः ।

कार्यावस्थापञ्चकम् ।

१ आरम्भः । कूटलेखः ।

२ यत्नः । जितकाशिवृत्तम् ।

३ प्राप्त्याशा । कृतककलहः ।

४ नियताप्तिः । रिपुसंहतिभेदः ।

५ फलागमः । राक्षससमाहरणम् ।

संधिपञ्चकम् ।

१ मुखम् । पुरुषद्रव्यसंपत् ।

२ प्रतिमुखम् । साधनोपायः ।

३ गर्भः । विपत्प्रतीकारः ।

४ विमर्शः । देशकालविभागः ।

५ निर्वहणम् । सिद्धिः ।

APPENDIX C—*Time Analysis.*

मुद्राराक्षसे कालसूचिः ।

प्रथमे अङ्के		आश्विनस्य	पूर्णिमायाः	पूर्वाह्णः
द्वितीये ,,		,,	अमावास्यायाः	
तृतीये ,,		कार्त्तिकस्य	पूर्णिमायाः	पूर्वरात्रः ।
चतुर्थे ,,		मार्गशीर्षस्य	,,	पूर्वाह्णः ।
प्रवेशके	पञ्चमे अङ्के च	पौषस्य	,,	अपराह्णः ।
,,	,,	,,	कृष्णे पक्षे	पूर्वाह्णः ।
		,,	,, ,,	

APPENDIX D.

Glossary of words from the Mudrārākshasa of peculiar meaning.

अध्वग m IV 1^{3}	A courier
अन्वय m V 10	Following
अपलपन n III 14	Flattery
अभियुक्त n V 20^{1}	A charge
अवि m VI 18	A protector, refuge
आत्मगुण m IV 8^{9}	Noble qualities
आभिगामिक गुण m IV 8^{7}	Attractive qualities.
उपहारिन् m V 10^{21}	A donor in a treaty.
कनकदण्डिका f II 16^{34}	A golden staff with a knife inside
कुनीत n VI 11	Evil counsel
कृत्य n I 15^{12}	A disaffected person.
केरअ adj I 18^{6}	Belonging.
कौमुदी f IV 9	The full moon night of Karttika
कौमुदीमहोत्सव m III 2^{2}	The festival of the full-moon night of Kārttika
गुल्म m V 3^{25}	A picket or guard
जयनिका f VII 7^{15}	A fine coat of mail.
तडफड v I 16	To tremble
तीक्ष्ण m I 15^{13}	An assassin.
तोरणस्थल n II 16^{40}	The support of an arch.
दण्डपाशिक m I 20^{24}	The head of the police.
दूषण n III 30	Rupture, estrangement.
द्रव्य n VII 15	A man of worth
धूली f V 23	Pollen.
नान्दी f 11^{3}	The benediction of the theatrical preliminary.
,, VI 14	A kettledrum
निर्गलित pp VII 7^{13}	Emptied by leakage.
परिक्लेश m I 21^{38}	A particular mode of punishment.
परिपण m V 9^{20}	A pledge made in a treaty
परिपाटी f IV 9^{3}	A short recital.
परिमल m V 23	Dust.
पुरातन adj II 13^{13}	Former.
पुलक m VI 19	A streak of superior radiance on the blade of a sword
प्रकृति f V c	An army, allies.

प्रत्यासन्न m V 12	A personal attendant of a king.
प्रधान m III 12	A king
प्रधानप्रकृति f I 15^{20}	A king
प्रसर m III 5	Love, courtship.
प्रावरण n II 16^{25}	A robe
महाराज m I 3^{2}	A dignitary higher than सामन्त
मार्ग m V 2	One of the four stages of spiritual life in Buddhidhism
योगच्चूर्ण n II 16^{51}	A poisonons powder
राजापथ्य n I 23^{6}	An act politically unwholesome, an offence against the state
राजि f VI 9	A field, plot.
लेखपत्र n III 25^{4}	A list
वाचिक n V 10^{25}	An oral clue
विचित्र वध m II 16^{62}	Death by torture
विषकन्या f I 15^{3}	A posion-maid
शंचुण्णण m VII 7^{9}	A destroyer.
शयन n II 16^{56}	Sleeping quarters.
,, IV 2^{10}	A bedstead.
शयनाधिकृत m II 16^{56}	An officer in charge of the sleeping quarters
तन m VII 5^{60}	An Executioner
m IV 8^{1}	(foot note) A palanquin-bearer
संवेदन n I 23	Surrender, betrayal
संप्रतिपत्ति f V 18	Admission of a charge
संभ्रम m I 21^{55}	Panic
सहोत्थायिन् m I 15^{12}	A co-insurgent.
सामन्त m I 3^{1}	A high dignitary of state
सिद्धि f III 20^{17}	Administration, government.
सूना f III 27	Killing
स्थान n IV 1	Haulting
हस्त m II 23^{62}	Agency
हीमाणहे inter IV 1^{4}	An expression of surprise.
,, VII 1^{4}	An expression of sorrow.
हृदय n V 22^{7}	A secret

N.B.—These words for the most part are not found in ordinary Sanskrit-English dictionaries in the senses noted above.

INDEX A. ABBREVIATIONS

Abbreviation	Full Name.	Edition
1. Abh Ch	Abhidhānachintāmanih	Bhavanagar
2 Ak	Amarakośah	N S
3. Alaṅ-kau	Alaṅkārkaustubhah	K M S.
4. Amaru	Amaruśatakam	N. S.
5. A. P.	Agnipurānam	J. V.
6. Ap D. S.	Āpastambadharmasūtram	B. I. S
7. Ar	Kautilyārthaśāstram	Mysore
8. A R.	Anargharāghavam	K M S.
9. A. S.	Anekārthasaṅgrahaḥ (Haimah)	N S
10. As. S. Sū.	Ashtāngasangrahasūtrasthānam	...
11 Āsval	Āśvalāyanaśrautasūtram	B I S
12. Bh. I.	Bhartriharinītiśatakam	B S S
13. Bh III.	Bhartriharivairāgyaśatakam	B S. S
14. Bk	Bhattikāvyam	B. S S
15. Bṛi. Kathā	Brihatkathāmañjarī	K. M S
16. Bṛi. S.	Bṛihatsamhitā	V S S
17. Bodhi	Bodhisatvāvadānakalpalatā	...
18. Bu.	Buddhacharitam	London.
19. Chaṇḍ. K.	Chaṇḍakauśikam	J V
20. Chāru.	Chārudattam	T S. S
21. Dh	Draupadiharaṇam (Guj)	P K M
22. Dk.	Daśakumāracharitam	N S
23. D. N.	Deśīnāmamālā	B S S.
24. D. P	Dhammapadam	Poona
25. D R	Daśarūpam	B I S
26. Gīt.	Gītagovindam	N. S
27. G. S.	Gāthāsaptaśatī	K. M. S
28. G. V	Gaudavaho	B. S. S
29. H.	Hitopadeśah	B S S
30. Hā.	Hārāvalī	K M S
31. Hai. V.	Haimavyākaranam	Bhavanagar
32. Hch.	Harshcharitam	N S
33. H. V	Haravijayam	K M S
34. J	Jayantavijayam	N S.

Abbreviation.	Full Name.	Edition.
35. Jh.	Jānakīharaṇam	Poona
36. K	Kādambarī	N. S
37. Kathā	Kathāsaritsāgaraḥ	N. S
38 Kā	Vāgbhattakāvyānuśasanam	K M S.
39 Kām.	Kāmandakīyanītisāram	T S S
40. Kā Pra	Kānhaḍadaprabandhah (Guj)	D P. Derasari's Ahmedabad
41 Kā. Sū	Kāmasūtram	N. S
42 Kāvyāl. Sū	Kāvyālankārasūtrāni	K. M S
43 K D	Kāvyādarśaḥ	B. S. S.
44 Ki.	Kirātārjunīyam	N. S.
45 K. M.	Karpūrmañjarī	K. M. S.
46. K. V.	Kansavadham	K. M. S
47. Ku	Kumārasambhavam	N. S
48 Lau	Laukikanyāyasangrahah	N S.
49. M.	Mālavikāgnimitram	B. S. S
50. Māl.	Mālatīmādhavam	B. S. S.
51. Mb.	Mahābhāratam	Bombay.
52. Me.	Meghadūtam	N S.
53. Med	Medinīkośaḥ	Benaras
54 Mk	Mṛichchhakatikam	B S. S
55. Ms.	Manusmṛitiḥ	N. S
56. M. S	Mahāparinirvāṇasūtram	...
57. Mu. Ch	Muhūrtachintāmaṇih	Bombay.
58. Mv	Mahāvīracharitam	N. S.
59. N.	Naishadhacharitam	N. S.
60. Nāg.	Nāgānandam	Poona.
61. Nāṭ. Śā	Bharatanāṭyaśāstram	K. M S.
62. Nīti V	Nītivākyāmritam	G R M.
63. Nyā. Sū	Nyāyasūtram	A. S.
64. P.	Paṇinīyavyākaraṇam	N. S.
65. Pal.	Pālkāpyah	A. S.
66. Pañch.	Pañchrātram	T. S. S
67. P. C	Padyachūdāmaṇiḥ	M G
68. P. Cham.	Padachandrikā on Dk.	N. S.

Abbreviation	Full Name.	Edition.
69. Pd.	Prākrıtadvyāśrayam	B S S.
70. Pī ..	Pīyūshadhārā on Mu. Ch. ..	Bombay.
71 P R . ..	Prasannarāghavam	Poona
72 Prıy D ..	Prıyadarśıkā	V. V. S.
73 Pr Kl ..	Prākrıtakalpalatıkā	Bombay
74 Pt.	Pañchatantram	B. S S
75 R . ..	Raghuvañśam	Poona
76 Rat V P. ..	Ratnākarvakroktıpañchāśıkā .	K M S.
77. Rām.	Rāmāyanam	N S
78 S	Abhıȷñānaśākuntalam	N S.
79 Śāś	Śāśvatah	O B S A
80 Sadu	Saduktıkarnāmritam	B I S.
81 S D	Sāhıtyadarpanam	J V.
82 Se. B. ..	Setubandhah	K M. S.
83. S H	Subhadrāharaṇam	K M S.
84 Sı.	Śıśupālavadham	N S.
85 S K.	Sarasvatīkanthābharanam ..	Benares.
86 Ś P	Śārangadharapaddhatıh ..	B S. S
87 S. R.	Saṅgītaratnākarah	A S
88 S Ś J ..	Saṅkshepaśankaraȷayah ..	A S.
89 Subbhāsh ..	Subhāshıtāvalıh	B. S S.
90. Susr K. ..	Suśrutakalpasthānam	N S.
91. Śu Nītı. ..	Śukranītıh	J. V.
92 S V	Svapnavāsavadattam	T. S S.
93 T M	Tılakamañȷarī	K. M. S.
94 Tr Ś. ..	Trıkāṇdaśeshah ..	N S.
95 U.	Uttararāmacharıtam	N S
96 V.	Vıkramorvaśīyam	B S S
97 Vaı.	Vaıȷayantī	Madras.
98 Vās	Vāsavadattā	B I S
99. Ve	Veṇīsamhāram	Poona.
100 V P	Vıshnupurānam	Bombay.
101 V S	Vıddhaśālabhañȷıkā	A. Jaına edıtıon.
102 V V.	Vıvekavılāsah	...
103 Yaś	Yaśastılakam . .	K M S

Full names of the series in column three.

Abbreviation		Full Name
1 A S ..	..	Ānandāśrama Series
2 B I. S...	.	Bibilothika Indica Series
3 B S S	..	Bombay Sanskrit Series.
4 G R M	.	Grantha--ratna--mālā Series.
5 J V ..	..	Jīvānanda Vidyāsāgara's publication
6 K M S	.	Kāvyamālā Sanskrit Series
7 M G ..	.	Madras Government publication
8 N S ..	.	Nirnaya Sāgara publication
9. O B S A	..	Oriental Book-Supplying Agency, Poona
10 P K M	..	Prāchīna Kāvyamālā Series, Baroda
11 T S. S	.	Trivandrum Sanskrit Series
12 V S S	..	Vizianagaram Sanskrit Series
13 V S S.	.	Vāni Vilāsa Series

INDEX B, VERSES IN THE MUDRĀRĀKSHASA

N B Verses rejected as interpolations are marked with an asterisk

[Roman figures for Acts. Arabic figures for Verses

ERRATA.

Page.	*Line*	*Incorrect.*	*Correct.*
viii	24	confirm	conform
xiii	21	Weber	Wilson
15	I 20^{29} (f	चन्द्रश्रिया०	श्रीचन्द्रेण०
36	III 2^{a}	०सुरभी	०सुरभीन्
39	III 11^{c}	मौर्यन्दाः	मौर्येन्दाः
49	III 32^{b}	प्रवेष्टुविव	प्रवेष्टीमिव
56	IV 10^{28}	०स्योद्धरणे	०स्योद्धरणाच्च
,,	IV 10^{29}	सौकर्यं	किंचित्कार्यं
59	IV 15^{a}	द्रुतमद०	स्रुतमद०
,,	IV 15^{b}	मतिखराः	मतिमुखराः
,,	IV 15^{c}	मुरुरदशनै०	मुरुदशनै०
,,	IV 16^{c}	वमासारवर्षमि	मासारवर्षमिव
72	V 11^{c}	शाक नरतपयः	शाकनरपतयः
75	V 13^{37}	लिाखतमायण	लिखितमार्येण
87	VI. 15^{16}	परवदुदा०	परमुदा०
95	VII 4^{23}	तस्मादाकल	तस्मादकाल
98	VII 10^{b}	स्तब्धा	
107	8	करीषवत्	[illegible]
111	31	दण्डपाशा	दण्डपाशौ
119	3	०मूढात्मन	०मूढात्मना
132	23	उपमेय	उपमान
,,	31	व्याजिहार०	व्याजिह्म०
139	20	stage	division
146	22	कारयि	कारयित्वा
150	8	षिष्ठसमन्विता	षष्ठिसमन्विता
153	1	ever	no more
162	22	विग्रह	निग्रह
165	24	क्रयादधिमतः	क्रियादधिगतः
172	17	दीर्घतरापगम्	दीर्घतरापरागम्
179	7	levity	lenity
,,	28	involved	involved in
180	11	bides	bids
185	29	literally	liberally

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